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ZZAP! 64

ISSUE No.9 CHRISTMAS & NEW YEAR 1985/1986

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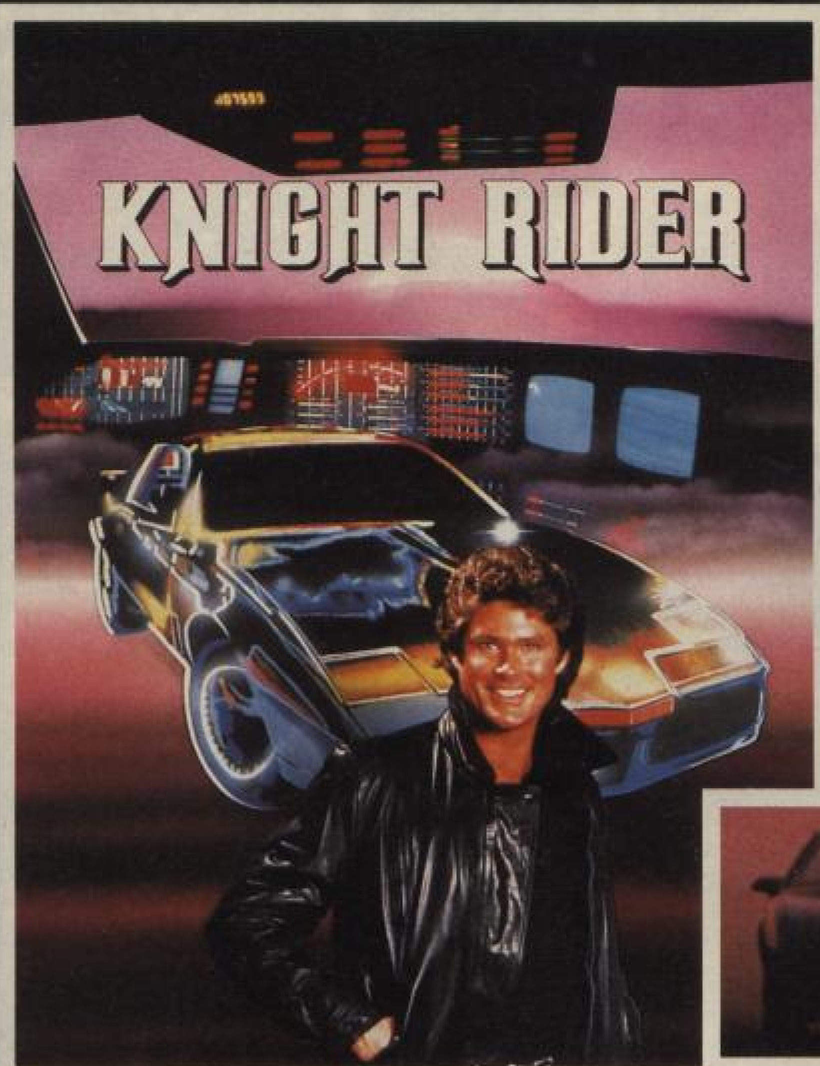
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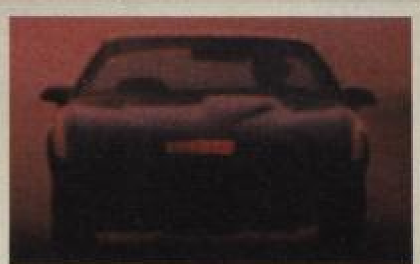
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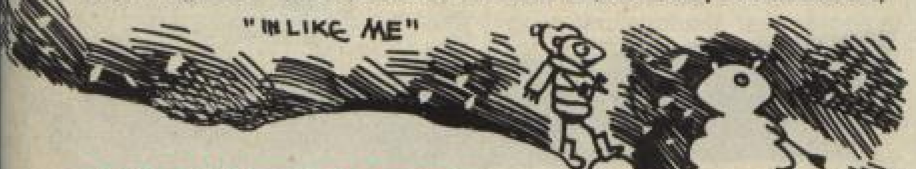
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A MERRY CHRISTMAS & A PROSPEROUS NEW YEAR

Here at ZZAP! Towers in Shropshire's deepest Ludlow (recently voted 'Oddest place in the world for a computer mag') we are slaving unselfishly away over the February issue whilst hoping very much that you all enjoy this Christmas Special Edition of ZZAP! 64. There's quite a bit in it, as you will no doubt see, but some of it I take no responsibility for! I was asked to write the text for 'Inside ZZAP! Towers', for instance, and I did what I (modestly) thought was an interesting piece about how we put ZZAP! 'to bed' (at least, I thought it was), but *The Team* went rather over the top with the photographs and you're not to trust them one bit (both team and pictures that is)!

At this time of year it is traditional to cast a jaundiced eye over the events that made it up and see whether they add up to anything. So we have asked Rockford (courtesy of Statesoft) to do the job. Naturally, you all know that Rockford can't write (whatever he may say about the matter), so Gary Penn and I translated his ramblings into English (of sorts). Take a look at 'Rockford's Roundup' and see if you agree with the assessment of 1985. My own feeling is that things look set for a great 1986 anyway, so there.



It also seems appropriate to say 'thank you' to some of the people and organisations who have been essential to us, good for us and an inspiration to producing the magazine and without whom life wouldn't be as much fun (or pain)! We all sat down and compiled a list — here it is.

Carol Kinsey (Aunt Aggie) — without whom Mail Order wouldn't . . .
Carol (again) — for her constant 'There's a little lad on the phone' type calls.
Poddy (AMTIX! Editor Jeremy Spencer's little dog) — without whom the desk legs wouldn't . . .
Denise Roberts — also known as 'Denisle' as in 'Denise'll do it', without whom Subscriptions wouldn't . . .
Commodore User — without whom — er well, just without whom . . .
Computer Trade Weekly — for telling the truth fearlessly and making Saturday mornings in the office bearable.
Sheila (upstairs in Admin) — for those regular little brown envelopes with cheques in them . . .
De Grays Cafe — for the breakfast bacon sarnies without which nothing could get written . . .
The Bull Inn — for supplying lunchtime 'refreshment' without which the afternoons couldn't . . .
Curry's, King Street — for supplying electric doobries all day long and repairing computers all day long.
The Midland Electricity Board — for Ludlow's intermittent supply and all those 'lost' files on the Apricots . . .
Tony, Keith and Richard at Scan Studios — for producing all ZZAP's editorial colour so well and at such short notice!
Ludlow Post Office — for climbing all our stairs every day with so few complaints . . .
CRASH's Robin Candy — for eating all the biros . . .
Paul Sumner's Mum — without whom he wouldn't . . .
Wellconstruct — for making typing chairs strong enough even for Gary Liddon, and big enough for Rignall's ego . . .
Commodore — for the 1541 Disk Drives that make our lives such a joy . . .
British Rail — for continually confusing Sean Masterson and keeping him from work . . .
Carol's Mum — for sweeping under our feet . . .
The local girls — for sweeping Jaz off his feet — every day . . .

and finally
Yourselves — without whom ZZAP! 64 just wouldn't . . .

See you next year — Ta!

ZZAP! IN THE EAST!

I ought to take this opportunity to welcome new ZZAP! readers in the Far East. Under an exclusive licencing deal, an edition of ZZAP! 64 is being printed in the Far East and distrubted there and in Australia. It's just about exactly the same as the European edition, but the good thing about it is that it should go on sale only a matter of days after the British version. Up to now, Malaysia and Australia have had to wait almost two months before getting their ZZAP! issues, which has left readers there a bit behind the times. It should also (hopefully) make it possible for competition entries to just about arrive in time for closing dates!





ADVERTISERS' INDEX

GAMES REVIEWED IN THIS ISSUE



SIZZLER

KORONIS RIFT

Activision/Epyx/Lucasfilm Games, £9.99 cass, £14.99 disk, joystick only

You've been travelling the spaceways in your Scoutcraft for three days now with only Psytek, a 7500 Series Science Droid System Analyser, for company. Boring really, you'd expect to see more action being a *technoscavenger*, someone making a living searching for abandoned technical systems.

Yawning as you slouch back into your chair, you ponder on your current situation. Having found nothing over the last month funds are getting alarmingly low. Suddenly Psytek, who has been busily monitoring the instruments, sends you an urgent message: **POWERFUL RADIATION FLUX DETECTED: CO-ORDINATES 45:90 RELATIVE AZIMUTH AND ELEVATION**. You instantly snap from your thoughts and lean forward and access the navigation computer so you can identify the source — could this be at last an abandoned technological stockpile?

The computer tells you that the source reading is from a medium sized planet. With your heart in your mouth you mutter a short prayer and start to check through the computer systems in an attempt to identify this mysterious heavenly body. The computer's reply puzzles you: **NEGATIVE. CHARTS INDICATE EMPTY SPACE FROM HERE TO STAR SYSTEM 583.** After persistent manual checking and rechecking of the planetary charts, you find no trace of any planet within light years of those co-ordinates. Very strange indeed, but visual confirmation from the Scoutcraft's optical sensors and an instrument reading of over 10,000 rads proves that there IS a planet out there . . but why no chart reference?

THE LEGEND

Intrigued, you set the computer co-ordinates and head for the barren and scarred planet. As your craft approaches the planet you sit back and think. All of a sudden a wild thought strikes you — a massive radiation flux from a planet scarred with deep rifts? Could this possibly the legendary planet of Koronis Rift? If it is then you have stumbled upon a technoscavenger's dream.

You think back to the conversation you had with a fellow technoscavenger. 'Over 700,000 years ago when an incredibly advanced race, the Ancients, ruled the stars, Koronis Rift had been the testing ground for their most powerful weapons. They abandoned it when the radiation



Lucasfilm Games seem destined to set the standards of future software production. If they continue to design and market such superb products as Rescue on Fractalus *(don't forget, it's at least two years old), the innovative* Ballblazer *and now* Koronis Rift *they can't fail to become one of the world leaders in quality software development. In a way* Rift *could be called* Fractalus II *since the graphics are calculated using a similar program, although the process of producing the 3D has been improved, smoothed and sped up.*

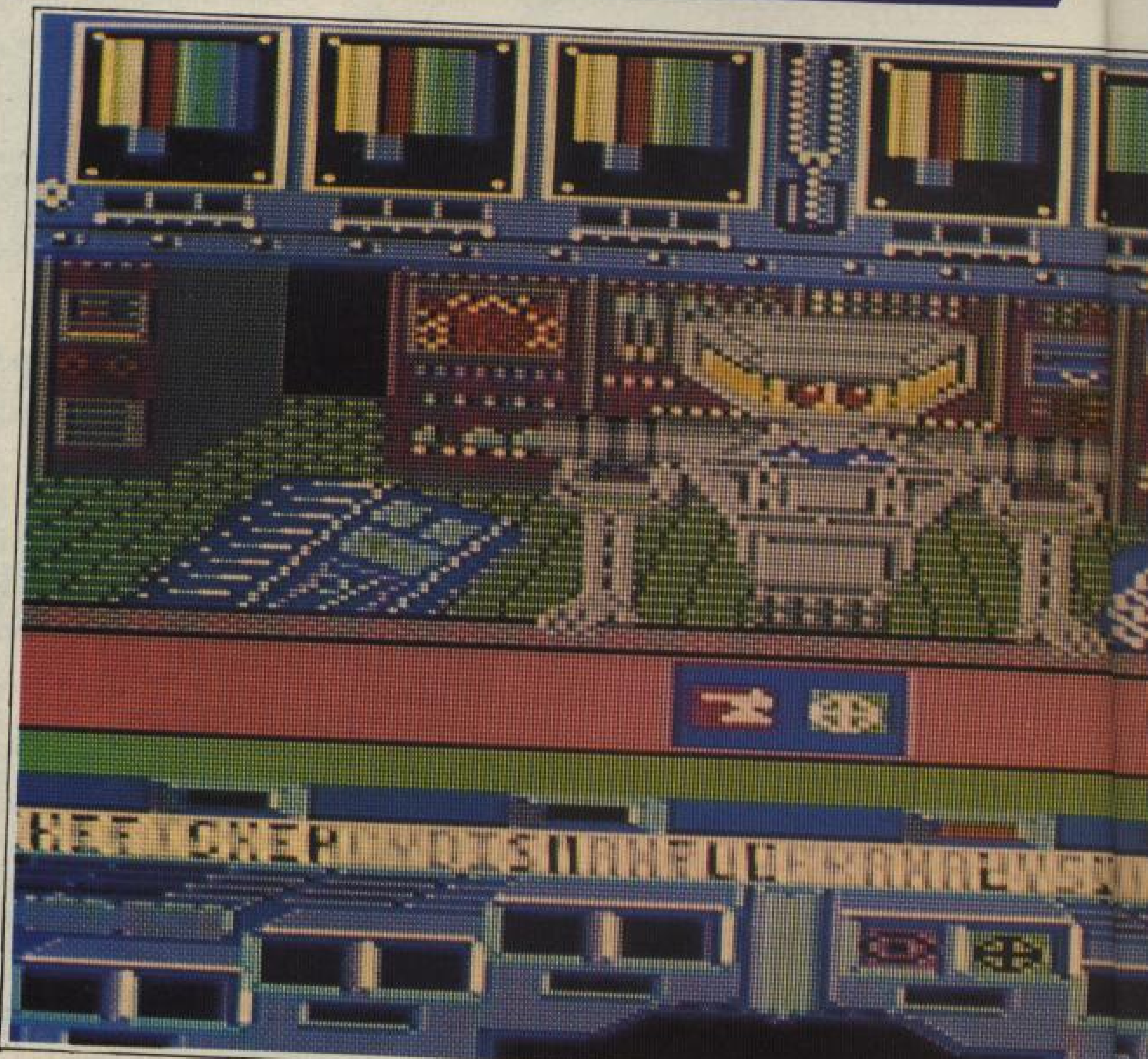
These graphics work incredibly well and give an immense feeling of exhilaration and involvement as you travel in your Surface Rover over the planet Koronis.

One of the really impressive qualities of Koronis Rift *is the actual depth of the game. What with actually trying to find the old hulks, fighting off the guardian saucers AND picking up the modules, you have to work out which of them are best suited to customize your Rover so you have a better chance of survival on the hazardous high levels.*

One of the surprising aspects of Rift is that you can actually map the twenty levels using mountains and rifts as landmarks — on later levels a map becomes almost a necessity, so torturous are the mazes of canyons.

The Psytek robot in the Scoutcraft has some of the best animation I've ever seen, especially when it analyses and disassembles modules. Watching it at work is a joy to behold. The game does take a little getting used to and it's annoying to score zero for your first few games, but once you really get going (with perhaps a decent saved game) it's difficult to stop playing it. Koronis Rift *is absolutely superb, definitely one of the all time classics — miss it at your peril.*

System Analyser, Psytek, about to dismantle a piece of ancient alien technology in the comfort of your ship.





ENCYCLOPEDIA GALACTICA, OpSec TCH 9087
SCAVENGER MK IV MODULAR PLANETARY SURFACE ROVER:

The Surface Rover is one of the most advanced forms of planetary travel. Equipped with lasers, shields, a backup power unit and standard Repo-Tech Robot the craft is capable of travelling over almost any kind of terrain. The Rover is also designed to accept up to six modular systems, as long as they have the design standards of the New Federation. This is the sort of technology you would expect to find whilst scavenging, and with the Rover's features you can customize the craft with any modules you may discover, or just place them in the systems for transportation back to the orbiting craft.

Controlling the Rover is very simple since it only has one forward gear. Turning is done whilst either stationary or moving giving the Rover a very small turning circle.

The Mark IV has a standard laser defence system which is aimed by using an on-screen cross hair. It acts independently to the steering allowing you to travel forward automatically whilst firing.

To help you monitor its systems the Rover has five VDUs. Three of these are operational when you first blast down to the surface of Koronis, the other two are designed to come into use when relevant extra modules are added. The three standard displays show the Rover's shield situation, engine power/direction and a radar readout of the surrounding area to make the location of hulks easier. All systems are automatically updated when a newer, more powerful module is added.

count became too high for any life form to survive, but left their unsurpassed technological achievements behind.'

You had dismissed the conversation as the ramblings of one who had spent too long travelling alone in space, but if it were true then what now lies before you could possibly be the biggest and richest technological stockpile ever discovered!

The navigation computer tells you that the Scoutcraft has entered orbit, so you hasten down to the Surface Rover bay in readiness for transportation to the planet's surface. As you settle back into the Rover's comfortable control seat you quickly scan the instruments. The Repo-Tech Droid is equipped and on board and you're ready to go. Psytek acknowledges and you begin the short countdown before being blasted down to the surface.



A DREAM INDEED!

Koronis looks worse on the ground than it did from above the atmosphere. The landscape is grey and barren, the only noticeable features are the towering mountains cut with deep rifts and canyons. Locating the hulks is going to be the easy bit — it's getting to them that's going to be the problem.

Glancing at the radar you see an unblinking spot of light — there is a hulk in the immediate vicinity! You swiftly turn the Rover so that the light on the radar points to 12 o'clock. You might not be able to see the relic but you know you're heading directly for it.

As the rover climbs over the peak of a hill you catch a quick glimpse of the huge machine before plunging into the next valley. Climbing the next ridge you reach the ancient ruin. Even though it's been sitting on the planet for hundreds of thousands of years there is no sign of any decay: the Ancients certainly knew how to make their machines last. Your admiration is paramount for a few moments, but you quickly come to and order the Repo-Tech Droid to search the hulk — venturing out yourself would be fatal, with the rad count at over 10,000 you would be fried in a split second.

The RTD emerges from its portal, approaches the giant machine and disappears into it. They're very good at what they do, and you're lucky that you've got one of the best. You wait expectantly, and within a few moments the droid returns with the hulk's module. As you slot it into one of the free spaces on the Rover's module area the hulk self destructs leaving nothing for other technoscavengers. A smile creeps over your face . . . that one module must be worth at least 100 kilocredits. There are a lot more hulks on this rift alone, and there are twenty rifts to explore! The legend was correct, a technoscavenger's dream indeed!

FIRST ENCOUNTER

The radar picks up another hulk, so you set your course accordingly. As you're doing that an unnerving message is printed out: **DANGER, GUARDIAN SAUCERS APPROACHING.** Damn! you had forgotten reference *OpSec JEC 4208* of the Encyclopedia Galactica:

Guardians. A race of genetically-engineered warriors created by the Ancients to guard their stockpiles of tech nology. Little is known about them since they are programmed to self destruct on capture and all attempts to negotiate with them has failed. However, they are known to be still carrying out their task to the full.

As you fumble for your laser control, a saucer appears from behind a mountain and fires a volley of firebombs. Sweating, you aim your crosshair and fire. At least two shots are on target — why doesn't it explode? As the saucer looses another set of bombs you hit it again, this time it explodes into a cloud of debris. A quick flick at the far right VDU tells you that the Rover's defence shields are still in good order. Some action this is turning out to be!

As you head towards the next hulk you wonder whether it would be safer to beam up to the orbiting ship and drop off the module, after all it's impossible to contact the ship when engaged in combat. Greed drives you on, and you decide to fill all the module areas before returning to the ship rather than beaming up as you collect them.

Before reaching the second hulk another saucer attacks, but again it's disposed of. This second attack swiftly makes you decide to scavenge some better designed defence modules so you can update the Rover's standard systems. After all, if things are going to be like this then a more powerful modular system could well be your only chance of survival.

Another two hulks are successfully scavenged before a third saucer is encountered. If this is a sparsely guarded rift what must the others be like? Another hulk is looted without trouble and the module area is filled so you send a message to Psytek, who promptly beams you up to the orbiting ship.

Now comes the satisfying part of being a technoscavenger — analysing the booty. You remove the modules from the Surface Rover and take them into Psytek's operations room so he can analyse and dismantle them for future sale.

As you load the modules onto the conveyor storage area,

Though initially showing some graphic similarities to Lucasfilm's other epic, Rescue on Fractalus, Koronis Rift *is a totally different game digressing from* Fractalus' *pure blasting and leaning more towards the strategy side of things. The scenario is certainly well thought out, a lot of time and effort having gone into it. Technically it's nearly flawless, the fractal graphics run at a truly awesome speed. It really puts* Fractalus' *update time to shame. The game itself is great, though sometimes things get a little repetitive. The idea of having a dynamic craft that you can customize by your own efforts is a nice twist. Really this has to rate as one of the releases of the year and I eagerly look forward to Lucasfilm's other potential blockbuster,* The Eidolon.

ZZAP! TEST



The barren plains of Koronis as viewed from your Scoutcraft. A lifeless alien hulk rusts silently in the foreground, ready for scavenging. But first you have to dispose of the not-so-lifeless Guardian saucer in the distance.



Another view of the scenic delights that Koronis has to offer. V nasty Guardian saucer at no extra charge.

Psytek swivels in his chair waits for you to put a module onto the belt. You do just that and it slides along to its place in front of the silver droid, who within a few seconds strips it down to its component parts, turns, enters a set of figures on the computer and finally gives you its evaluation. Most of the modules are useful only for resale, but one catches your eye — a module with a laser insignia which is far more powerful than your current one. Within a moment the old module is withdrawn and the new one installed. That should improve your survival chances a little.

As you make preparations for a second trip to the planet surface you pause for thought. Psytek said that he had located the Guardians' saucer base on rift twenty. If it can be found and destroyed then Koronis and its trove of technology would be yours for the taking. Otherwise trip after hazardous trip would have to be made to allow you to gradually bring up the stockpile of modules. But then, even if the saucer base is to be destroyed, really advanced modules would still have to be sought, found and fitted to the Rover to improve your chances of survival.

The nausea of transportation snaps you from your thoughts and as you approach the planet's surface you are still in two minds what to do . . .



Rescue on Fractalus *was a very good shoot em up but one that became a mite tiresome in time due to little variation.* Koronis Rift *strikes me as being something of an improved version of the aforementioned game with similar, but better, use of fractal graphics. However any similarities stop there. The gameplay is certainly superior to that of* Fractalus *and although* Koronis *doesn't have that much more variety it is far more playable. The overall presentation is of a very high quality and the joystick is used effectively. In fact the whole product oozes with professionalism. But then that's Lucasfilm for you . . .*

Presentation 93%
Informative instructions and excellent on screen appearance.

Graphics 96%
Fabulous fractal 3D complemented by unbelievable robot animation.

Sound 72%
Good title tune and appropriate spot effects.

Hookability 90%
An initially confusing but easy game to get into.

Lastability 96%
Sufficiently complex, action packed and enthralling.

Value For Money 94%
A very meaty game for the price.

Overall 96%
One of THE games of the year.



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BALLBLAZER

Activision/Epyx/Lucasfilm Games, £9.99 cass, £14.99 disk, joystick only

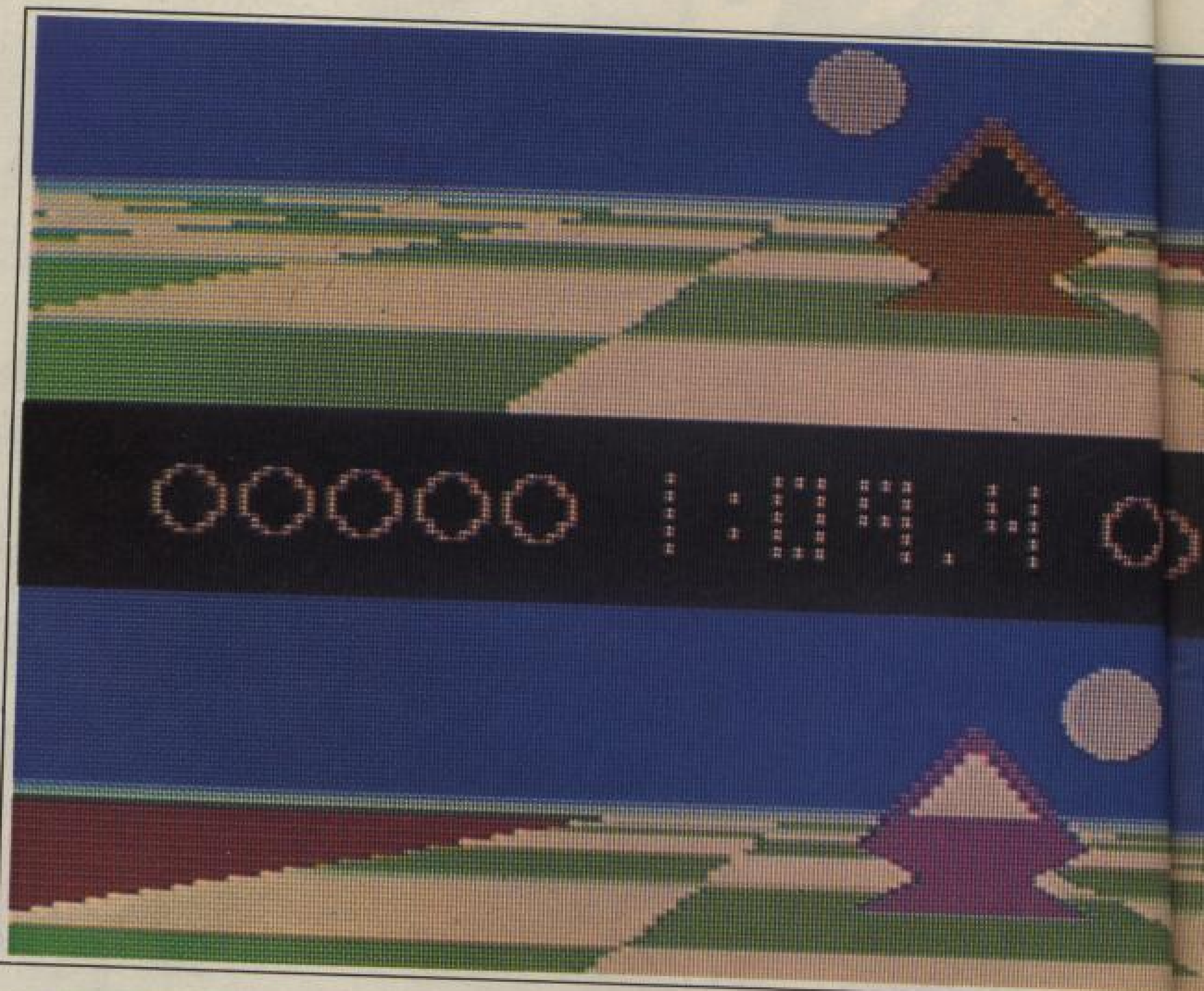
Many centuries have passed since the Great Madness, a time when war was at its most rampant and horrific peak. A multitude of great space battles were both won and lost but few survived to revel in any glory. That was centuries ago and man has since learned from his mistakes. Peace now reigns and the only battles fought are those on the grid of the *Ballblazer* playfield.

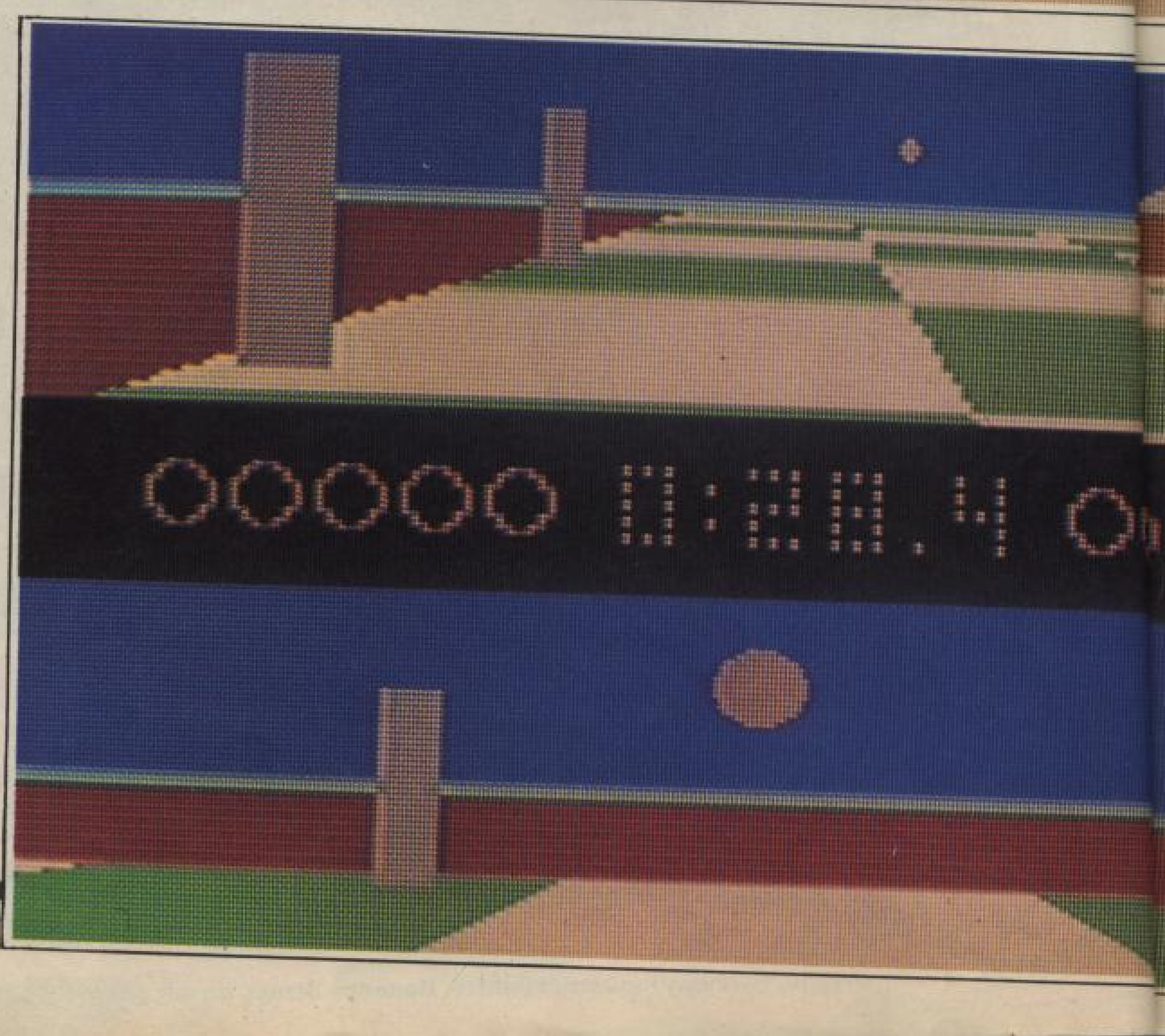
This future sport was one of the few good things to come out of the war and was actually derived from military training exercises. In preparation for deep space combat, budding recruits had to get used to the rapid changes in direction of acceleration experienced when performing manoeuvres in space. This was done in the form of a rigorous simulation which soon developed into the greatest sport of all time.



There have been some stunning sports simulations released on the 64 this year, but none of them are in the same class as Ballblazer. *The idea is one of the simplest and most original ever conceived for a computer game — and it works magnificently. With the exception of the sound, everything about* Ballblazer *is near perfect. The graphics are smooth, fast and very effective with not a split screen glitch in sight! Unfortunately the sound effects are quite weak, but the music is fine and makes up for this small deficiency. The nine computer controlled Droids make fierce and compelling competition, but the two player head to head game holds far more of a lasting interest.* Ballblazer *is the computer games equivalent of such classic sports as football and tennis, and is without doubt the best release this year.*

Ballblazer is deceptively simple in its conception and appearance. It can be likened to a futuristic game of football with only two players. The **playfield** consists of a grid, 55 squares long and 21 squares wide, with a set of goalposts, or **goalbeams**, at both ends and a surrounding





SIZZLER









Ballblazer is a truly classic game and as a sports simulation it is one of the best to date. The idea is brilliantly simple and the presentation is outstanding. Technically, Ballblazer *isn't as impressive as* Fractalus *or* Koronis Rift, *but it is certainly Lucasfilm's most playable game to date. The graphics don't look that amazing when static and it's only on seeing and feeling them move that the whole effect is brought home.*

Ballblazer *also includes the best computer opponent I've ever seen in a game. The different grades provide a decent challenge to any games player, whatever their level of skill. This is definitely one of* **THE** *games of the year and if by any chance you* **DO** get bored, the cassette inlay scenario should provide some entertainment.

Ballblazer *is simply THE one-on-one sports simulation. It's just you, alone, against another player (whether human, robot or alien makes no difference). No external interference to worry about — all you have to do is outwit your opponent using every ounce of skill and reflexes. The graphics are incredibly effective and give a superb feel of acceleration and speed. I must confess to being very disappointed with the sound — I'm sure it could have been vastly improved.*

To appreciate the game it really has to be played a few times. The way that the rotofoil snaps round continually can be terribly confusing to some first-time players and the game could well prove offputting to those who 'walk into a shop, take a quick look and buy'. It does take a while to get into, but it's worth it — becoming a truly proficient player will take a long time — it is a sport after all.

Once the basic principles of the game are mastered you can start to work on individual tactics — it's here that the game really comes into its own. Ballblazer *is designed so that* **you** can find the best way of playing. It's funny really, how the simple games usually turn out to be the best — Ballblazer *certainly one of the simplest and assuredly the best.*

electroboundary. The boundary is invisible to the human eye and is used to keep both player and ball within the grid. It can also prove a useful aid in play, allowing players to perform such subtleties as 'off the wall' angled shots. The ball, or **plasmorb**, is a sphere of pure energy that floats above the surface of the grid. Once it has been injected to the playfield the battle for possession of the plasmorb is on . . .

Both players control a device known as the **rotofoil** — a form of 'shuttle' with a surrounding 'pillow' of energy, or forcefield, used to capture, 'dribble' and 'shoot' the plasmorb.

There are in fact three 'pillows': the first and outermost is the **bumpfield**, protecting the rotofoil from all possible external damage. The second field, the **pullfield**, is only activated when the plasmorb is within a certain range, where it automatically draws in and centres the ball. The player can now go for goal.

The innermost field is the **pushfield**: a touch of the fire button sends the ball flying forward at high velocity and the rotofoil recoils in the opposite direction. The pushfield can also be used to blast the ball away from an opponent, leaving it free for the taking.

Rotofoils are controlled with a joystick — left, right, back and forward all give acceleration in their respective directions while the fire button activates the pushfield. Turning is computer controlled and gives rise to one of the rotofoil's most useful and confusing properties — that of **roto-snapping**.

A rotofoil will always face the ball unless the player in question is actually in possession, in which case the rotofoil 'snaps' round to face the goal. So too does the player's view, which can prove incredibly disorientating at first but not so much so that the concept is never understood.

For every goal scored a certain number of points are given — the value depending upon how far the player is from the goalbeams when the ball passes through them. If, for instance, the ball is literally pushed through the goal then only a single point is scored. A maximum of three points can be obtained for an over-the-horizon shot. This is where the player can't actually see the goalbeams when the ball passes through them — a difficult or lucky shot? It all depends upon the skill of the player . . .

Should a total of ten points be scored before the previously determined time limit expires, the opposition is 'wiped out' and the game is over. If the scores are level when the timer reaches zero, the game goes into overtime and the first person to score is declared the winner. The length of time a game is played over can vary between one and ten minutes, but wherever you go in the universe, there's only one regulation *Ballblazer* game — three minutes, two players, one victor . . .

Presentation 97%
Slick in all aspects.

Graphics 95%
Fast, smooth and glitch free split screen display.

Sound 78%
Great auto-improvised music but unfortunately weak FX.

Hookability 98%
Instant high speed addiction.

Lastability 98%
Compulsive sports action whether you play against computer or human opponents.

Value For Money 97%
A down to Earth price for such an out of this world game.

Overall 98%
The best sports simulation to hit the 64 yet.




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IMHOTEP

Ultimate, £9.95 cass, joystick only

With three best selling arcade adventures under their belt, Ultimate have decided to turn their attention to pure, unadulterated arcade action in the form of *Imhotep*. The title comes from the name of a Egyptian statesman, architect and physician of the third dynasty (busy chap). The overall flavour of the game though, is distinctly **non**-Egyptian — *Imhotep* is in fact . . . A SHOOT EM UP! (Well not quite, as there is a little bit of dodging and jumping involved).

Pharaoh Zoser has called upon Imhotep the Wise for advice on how to put a halt to the misery and famine rapidly that is spreading throughout the land and taking many lives in the process. Fortunately for the Pharaoh, Imhotep is as intelligent as his name suggests and comes up with a solution. Sort of.



Though not being that impressed with previous Ultimate releases for the Commodore, I must admit that they stand up pretty well when compared next to Imhotep. As with most Ultimate games the graphics are very impressive — both the scrolling backgrounds and moving sprites are of a very high quality. The music isn't that bad but I'm afraid that although the game looks and sounds like a dream . . . it plays like a brick. The main skill involved seems to be fighting against the awkward control method and there is some appeal in being frustrated. But consistently dying, quickly, time after time, unavoidably, every game soon becomes very boring indeed. Why Ultimate release games of this quality on the 64 is beyond me? They may still be almost unparalled on the Spectrum software scene but as far as their 64 releases go — the Ultimate label is not always a guarantee of a decent game.



I really can't believe that Ultimate release such unambitious drivel as this and expect to keep their reputation of being one of Britain's leading software development houses. Okay, so they have never really exploited the 64 as they did the Spectrum, but this is unbelievably disappointing considering some of the real gems they have released previously. The game is virtually unplayable — in some situations you're not even given a chance to react and thus defend yourself. The fact that the main character moves so very slowly doesn't help matters — the game is just too hard. When you're on the ground it's almost impossible to avoid being hit by anything and jumping gaps is just a joke. This is an incredibly poor offering for any software house, let alone Ultimate. I hope their two new releases are a massive improvement — we've come to expect much better things.

There is a beautiful princess in possession of some sacred reading matter — books known as the Souls of Ra, which contain the secret of the Nile, 'whose life-giving waters will once again make the barren lands fertile . . . ' to quote Imhotep. There is one small problem however — in order to get the books, Imhotep has first to consult Thoth, the god of wisdom, for the whereabouts of the princess. And this means passing through the distant, troubled lands of the rather unfriendly Jawi Nomads . . .

Imhotep begins his perilous journey mounted upon a bird of some description — unfortunately the Nomads are also in control of very similar transport. These birds have the most peculiar property of being able to shoot large, rather deadly white 'balls' in any direction. Well, at least the Nomad's birds can — Imhotep's 'steed' only fires left and right. The Nomads can either be shot or avoided, although there is the occasional attack from an virtually unavoidable 'homing bird', that can only be killed.

To make things worse rocks and water droplets periodically rain from the sky, and to just make things really unpleasant,



I was quite surprised to see a shoot em up on loading the game, as I was expecting an arcade adventure. Considering the excellent quality of Ultimate's arcade games on the Spectrum, I expected to play something special. Unfortunately Imhotep *most certainly isn't. While the graphics are good and the sound reasonable, the gameplay is not, being unexciting, totally frustrating and subsequently forgotten. It will be interesting to see if this poor quality continues, what with the fourth Sir Arthur Pendragon game,* Dragon Skulle, *and something called* Outlaws *about to make their appearance around now. Have Ultimate got anything up their proverbial sleeves other than proverbial arms?*

Imhotep has to progress on foot from level three, jumping gaps in the ground along the way.

Presentation 60%
Good packaging but limited options.

Graphics 70%
Smooth, but slow, two speed scrolling and some nice animation.

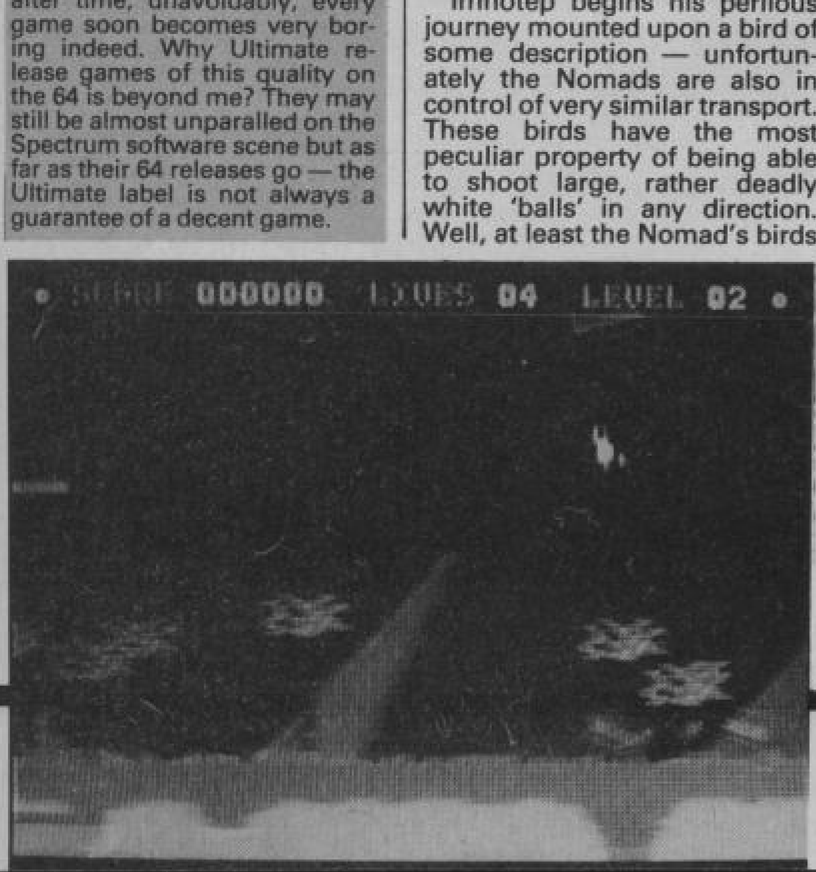
Sound 40%
Tacky title tune and uninspiring spot FX.

Hookability 30%
Slow controls and unavoidable high speed nasties make the game annoying to play instead of compulsive.

Lastability 16%
Far too monotonous, frustrating and hard.

Value For Money 16%
Vastly overpriced and is put to shame by some of the poorer budget games.

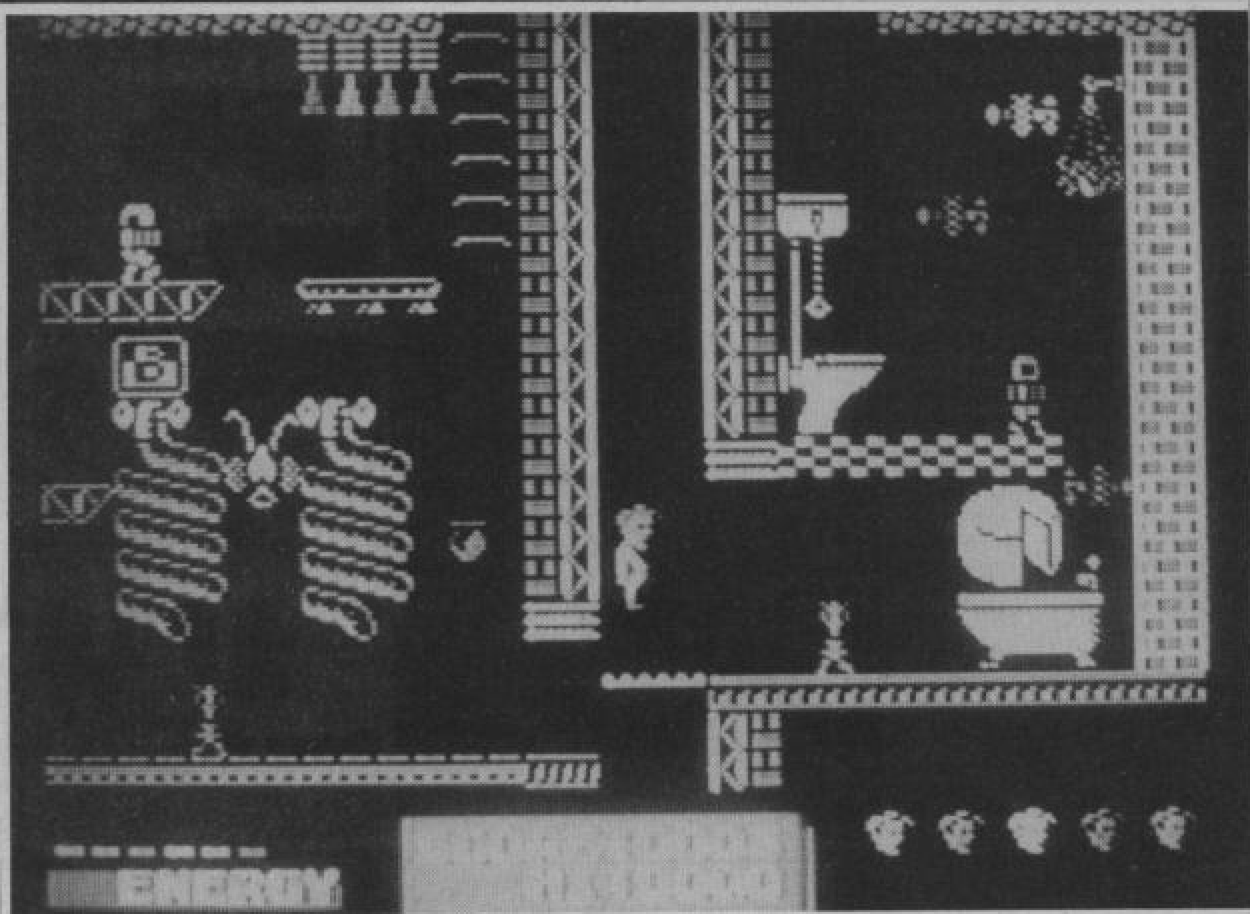
Overall 20%
Unfortunately, Ultimate's worst yet.





DYNAMITE DAN

Mirrorsoft, £7.95 cass, joystick or keys



Another platform game wends its way to the Commodore, courtesy of the Spectrum. *Dynamite Dan* is the name of the game and also (not surprisingly) that of the main character.

Dan is having some problems with his love life. You see, the evil and wicked Professor has captured his girlfriend and has locked her away inside the safe in his mansion — the despicable cad! Our hero, being no mug and a brave and honourable gentleman at heart, decides to set about freeing his unfortunate lady friend. So, without further ado, he boards his airship and zooms off as fast as he can to the Professor's mansion, where he lands on the roof.

It is here the you take over Dan's actions. Starting from the rooftop base Dan has to penetrate the mansion, find the dynamite scattered around and blow open the safe. However, the Professor's little abode is far from empty — in fact it's filled with 'orrible minions roaming freely about the place. As they're not exactly out for Dan's blood they follow a preset patrol pattern that needs to be learnt if they are to be avoided. If Dan does makes the mistake of actually touching them, he loses one of his ten lives. Falling from a high ledge doesn't do him much good either. Dan can survive quite a reasonable drop, but if he falls too far then the 'Whee Splat Gently' principle comes into effect.

The mansion is presented *Jet Set Willy* style: ie the screens connect realistically and logically to form rooms. These rooms are full of platforms, hazards, stairs and all sorts of unpleasant little traps to catch out an unwary Dan. As evil professors' abodes go, this one is a cut above the average residence and contains some interesting features. Firstly, there are trampolines on which Dan can bounce. They work in a similar manner to the real thing and bouncing on them long enough will practically send Dan through the roof. Tele-transporters whisk Dan off to another part of the mansion if he stands underneath a flashing one. A lift travels up and down a shaft in the centre of the mansion and proves a handy means of travel as it stops on all floors. Also it is devoid of nasties, offering the opportunity to look at a few of the rooms to either side.

Deep beneath the mansion floor there runs a subterranean river and on this floats a raft, going round and round on the circular current (all the screens wrap round into a cylinder). By simply hopping on at the right moment, Dan can get a free ride to wherever the raft is bound.

Dan is hyperactive and consumes a fair amount of energy walking and leaping about the mansion. This energy is shown on screen as a bar that slowly diminishes throughout the game. If it reaches zero then a life is lost and the bar is replenished. In order to keep energy up, Dan has to eat. Luckily, there are some tasty snacks lying around for the taking — all Dan has to do is run into them. Other pieces of booty scattered throughout the place give bonus points if taken. Some weapons and objects give temporary immunity — as long as the border flashes Dan can run into anything without fear of losing a life. This is useful for some of the more difficult screens. Extra lives can be obtained by picking up one of the few test tubes occasionally found.

If Dan manages to pick up all of the dynamite and eventually blow open the safe, he flies off into the sunset with his loved one in true Cecil B. de Mills and Boon style. Ah!



Though enjoying this game greatly on the Spectrum, I'm not as impressed with this Commodore version. The graphics are the same as those of the original and very impressive they are too. But, and I know it may seem hard to believe, the sound on the **Spectrum** *version is better!* *Dynamite Dan* is as similar to play as any other platform game, although there are some nice aspects, even original ones, that are very effective. The trampolines and underground river are just two of many such ideas. The price is reasonable but all in all this is really just another platform game with a few nice touches. But then if you like that sort of thing . . .



I've only ever seen and heard Dynamite Dan on the Spectrum a couple of times and always thought that the graphics and music were quite smart (especially the latter). The game, I must confess, didn't look particularly outstanding to play and it wasn't until I played this conversion that my opinion changed somewhat — the graphics and sound aren't as good (I am quite miffed that the music is worse on this 64 version) but the gameplay most certainly is — better than I thought. There are some very nice touches throughout, although the basic gameplay isn't anything out of the ordinary. A slightly unusual platform game and something for addicts of the genre to chew on.



When this game first appeared on the Spectrum everyone in CRASH went ape — and personally I couldn't blame them. Dynamite Dan *is a superlative JSW style arcade adventure — colourful, fun and great to play. It has been converted very faithfully to the 64 and consequently hasn't lost any of its original charm and humour. The sound is a bit disappointing though, especially as the Spectrum version contains some almost unbelievable music. The graphics are bright, colourful and on most occasions, well animated. DD has plenty of new, novel content and should bring even the most lethargic of platformites back to their joysticks (or keyboards for that matter)!*

Presentation 84%
Some pleasant touches and good options.

Graphics 81%
Attractive, colourful backdrops and sprites.

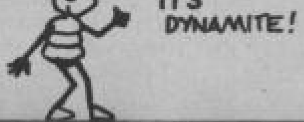
Sound 62%
Above average tunes and FX.

Hookability 82%
Many original features make the game addictive.

Lastability 76%
Lotsa luverly rooms to explore and 'orrible nasties to avoid.

Value For Money 83%
Cheaper and better than a lot of Commodore software.

Overall 80%
One of this year's more impressive platform games.



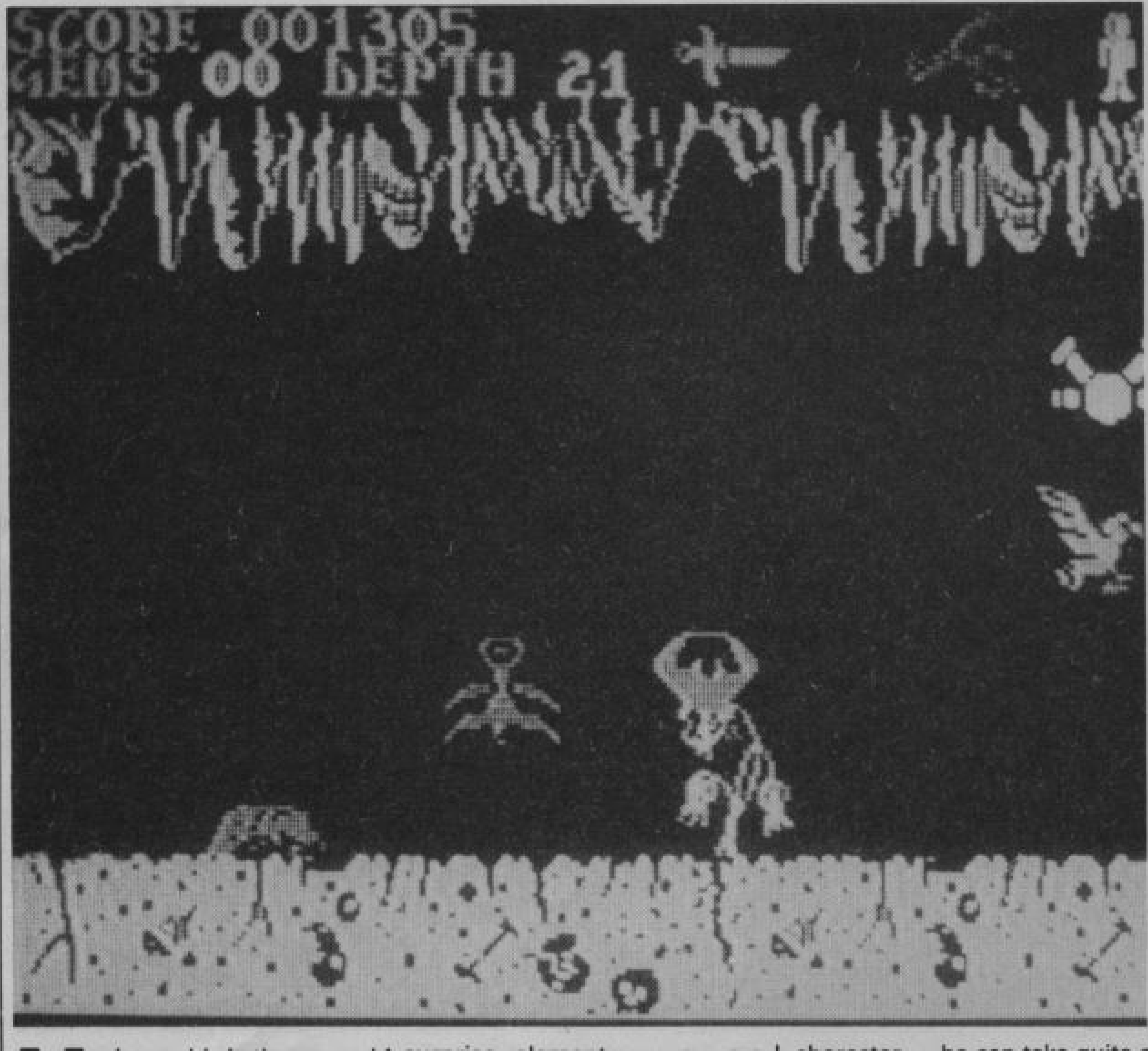


UNDERWURLDE

Firebird, £9.95 cass, joystick or keys

A GAME WITH REAL DEPTH!





Underwurlde is the second in the series of the Sabreman adventures and is a follow on from *Sabre Wulf*.

For reasons best known to himself Sabreman has got himself trapped in the Underwurlde and is now desperately trying to escape. Three Guardians block three exits and to solve the game they must be removed by finding and collecting three weapons, a bow, a dagger and a torch, that have been abandoned in the darkest corners of the Underwurlde. Each kills a particular Guardian and that Guardian only — no clues are given, so it's up to you to work out which weapon kills which Guardian.

The game is presented in the same fashion as a platform game but unlike most platform games, *Underwurlde* is really huge (plenty to keep the cartographers going). The playing area is split into two distinct sections — the castle and the caverns, although the two merge into one another. The game 'flicks' as you move from screen to screen rather than scrolling, which adds to the surprise element — you are given no indication of what lies ahead.

Sabreman is a pretty tough character — he can take quite a tumble, but if he falls further than a screen and a half he dies. The game may sound easy because of this but *Underwurlde* has been cleverly constructed so that lives are swiftly lost. There are much needed extra lives which can be found, but they are pretty few and far between.

You start the game in the castle section, but the only way to make progress is to go down into the depths of the caverns. The castle has been constructed so that most of the screens run together to form vertical shafts, with a few horizontal passages connecting them.

Travelling up and down these shafts is by no means easy. Ornaments such as clocks, birds and flower baskets are littered around the screen and it is by jumping from one to the other that you can make your way from screen to screen.

The caverns, on the other hand, are completely different. Again, the layout comprises deep shafts with a few horizontal connections, but getting from one screen to another needs a totally different approach. If you arrive at a ledge at the top of a shaft then just walk off it. Sabreman automatically does a huge jump and hooks a rope to the ceiling. You can then lower him down and drop off at the bottom. Going up (if there is a rope present) is done in similar fashion — jump onto the rope, press the 'up' key and he goes up. When you reach the top of the shaft use the left and right keys to swing yourself backwards and forwards, jumping off the rope when you've built



There are an increasing number of really good arcade adventures appearing on the 64 and I don't think Underwurlde *is one of them. It's over a year old now and in my opinion it shows. When the game first appeared on the Spectrum I was in something of a minority as I didn't think it was anything special. The same will probably hold true now! The graphics and sound on this conversion are nearly identical to the original (probably something to do with the licencing deal with Ultimate). While this wouldn't have been a bad thing several months ago, it now makes the game look somewhat dated. The sound is atrocious with a terribly out of tune piece of title screen music and weak spot effects. As arcade adventures go this isn't bad but then it's by no means brilliant.*

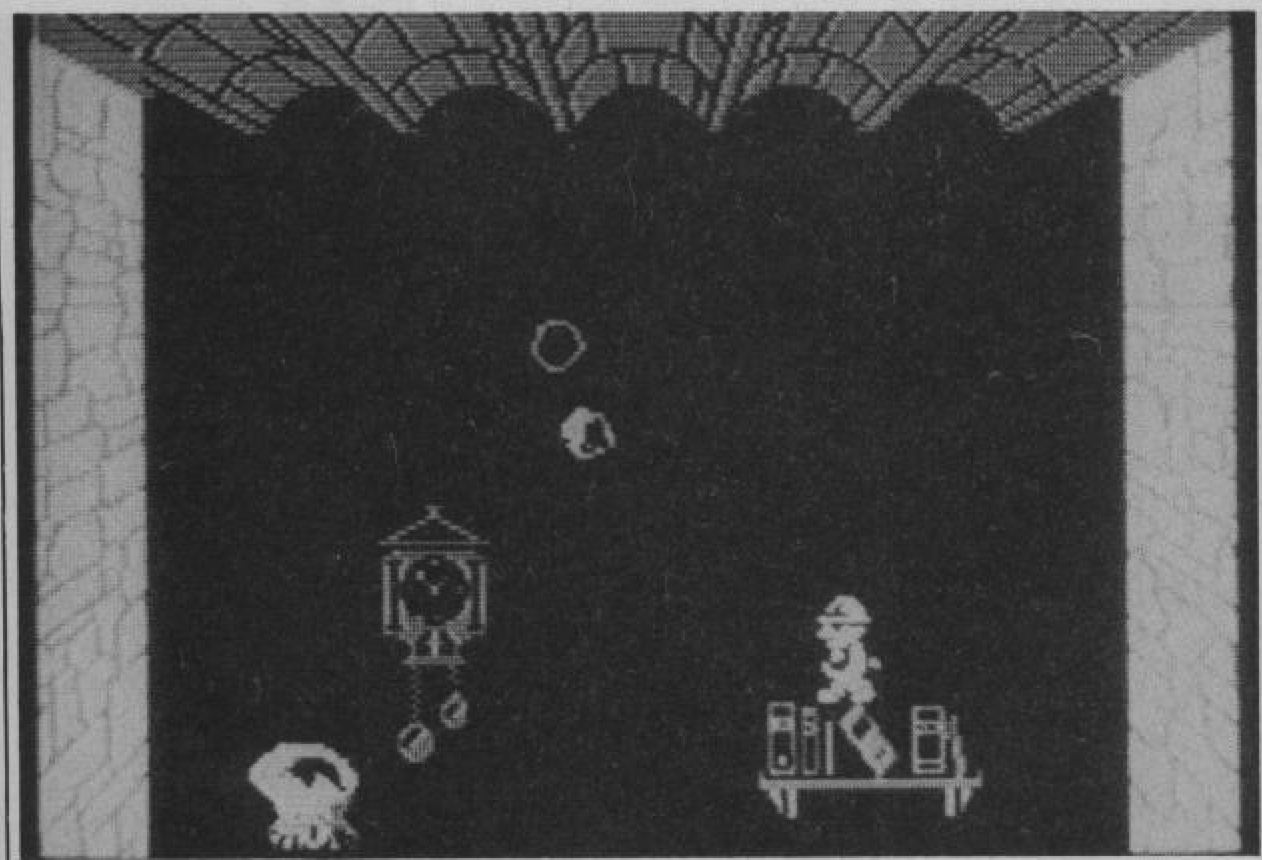




Okay, so I'm on my own about this, but I reckon Underwurlde *to be one of the best aardvarks available for the 64. After all, any game to have kept me attached to a Spectrum keyboard for some weeks must be pretty amazing. There's something about this which really keeps me coming back for more, it's got exactly the right balance between total frustration and maddening addiction. The 64 version does look almost identical to the Spectrum, but has clearer, smoother graphics, plays slightly faster and is more difficult than the original. Maybe Firebird could have done something slightly better with the graphics, but I feel that could well have ruined the game, which I think is brilliant as it stands. The sound is very poor, though, and could have been improved immensely. The marks below don't really reflect my personal opinion (because I know the others disagree with me), but if you do want a superlative arcade adventure then go and give* Underwurlde *a try, you'll either love it (like me) or hate it (like Gary).*



Being a great fan of the Sectrum version I eagerly awaited the CBM one. Though not exactly disappointed with the end result I hadn't expected the actual game to seem so crude compared to other 64 releases. The graphics are okay, practically identical to those on the Spectrum, although though the main sprite does flicker now and again which is something I wouldn't have expected on the 64. Not a bad game, but not really worth the money asked for it.



up a large enough swing to land you safely on a ledge.

If you find yourself at the bottom of a shaft without a rope, then you have to make use of gaseous bubbles that emerge from craters on the floor. If you stand on a crater long enough then a bubble rises and you ride it to the top of the shaft. Simply jump off onto the ledge at the top when you get there. If you don't then you get carried to the ceiling, the bubble bursts and you fall all the way down again.

Harpies and Gargoyles live in the Underwurlde, travelling around creating havoc for Sabreman. Unusually, they don't kill, but knock him around — a big hazard if the he's standing on a ledge halfway up a shaft and gets knocked off (whee splat gently syndrome). Luckily you're not defenceless, and a couple of well aimed shots from the weapon you carry destroys them. Later on in the game the eagles emerge. These are the biggest pest of all because they lift you off the ground, where you hang, helpless, in their talons until they drop you (usually down a very deep shaft)!

The jewels littered around the caverns may be picked up. They turn Sabreman blue and make him invincible for the duration of a countdown.

Underwurlde is huge (over 500 rooms) and requires a lot of mapping so to save you the bother your good ol' chums at ZZAP! have done one for you (in two parts, so's not to spoil all the fun). Turn to the tips section — all you've got to do is fill in the locations of the weapons. Aren't we kind!

Presentation 82%
Nicely presented instructions and reasonable options.

Graphics 67%
Colourful, crisp but poorly animated.

Sound 28%
Weak effects and a really naff title screen tune.

Hookability 80%
Getting into it is tricky . . .

Lastability 73%
. . . but getting out is even trickier and can be frustrating.

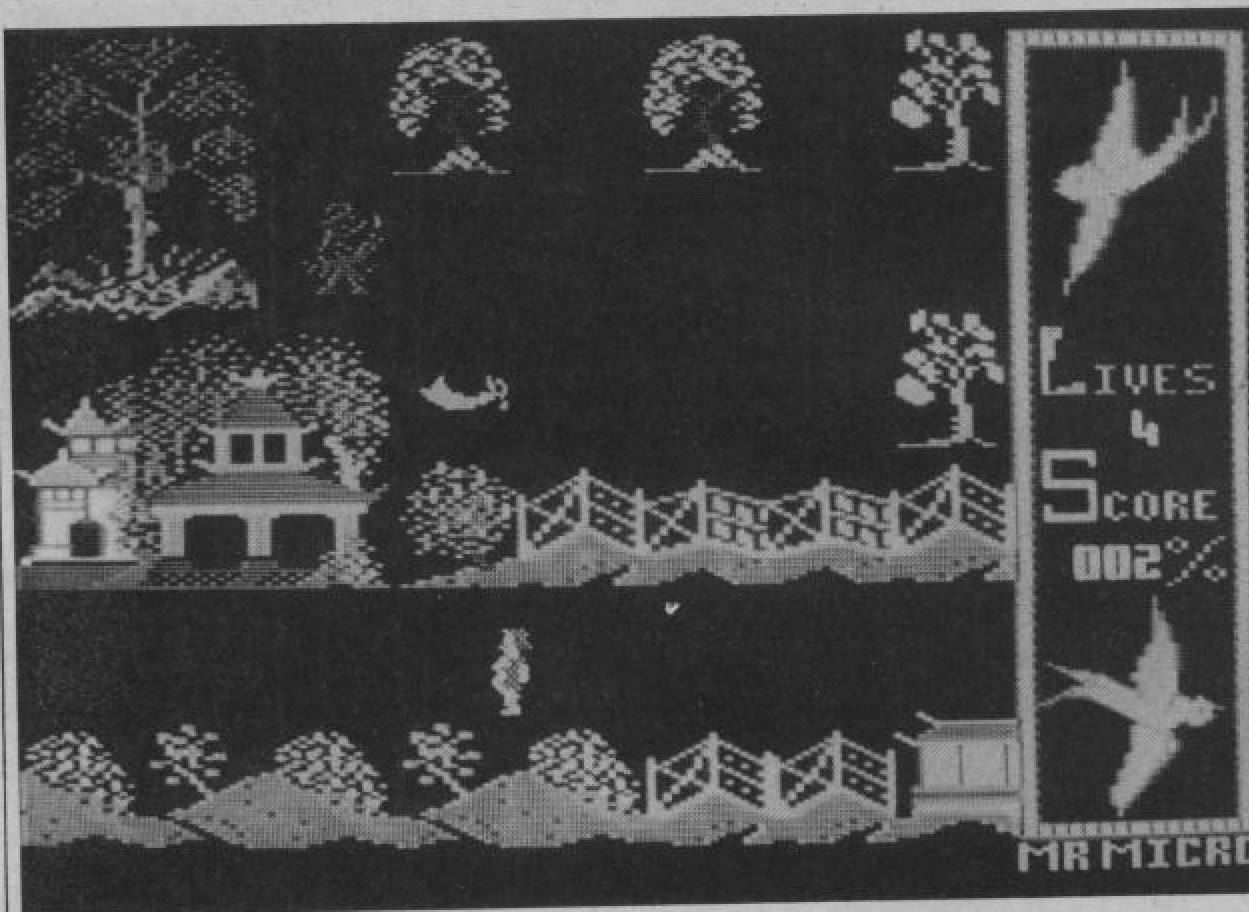
Value For Money 59%
Overpriced for an ageing aardvark.

Overall 69%
More playable than Ultimate's last two releases but it could, and should, have been better.



WILLOW PATTERN

Firebird, £3.95 cass, joystick only



W*illow Pattern Adventure* is a translation of the famous Chinese legend of the Willow Pattern to the 64. For those ignorant to the ways of ancient Chinese culture, you'll probably feel even more so when you learn that you have probably seen a pictorial representation of this myth many a time. You know those pretty blue Chinese plates? Well, looking closely should leave you staring into the past and entangled in the story of two estranged lovers manacled to a life of woe (aaah so). The beautiful princess Koong-Shee is being forced to marry the merchant Ta Jin by her willful father, Li Chi. Sadly she loves a clerk, Chang, who is well below her status and not fitting for the hand of a princess. His only hope is to force his way into the mandarin's palace and elope with the princess (eat your heart out Mills and Boon).

The trouble is the Mandarin's castle is heavily guarded by skilled fighters of all ranks and sizes (ooh). Being the penniless clerk that he is, Chang can't afford expensive deadly weapons such as those possessed by the palace guards. His only option is to rely upon stumbling across the odd stray weapon, often found lying around the palace. With a quick flick of the fire button Chang can now destroy the sword throwing Samurai warriors (yay).

The game takes place among the graceful gardens of the Mandarin, Li Chi. To rescue and elope with the princess, Chang must complete the many tasks set before him by collecting and using certain objects. The gardens themselves are laid out in the style of a maze, bordered by various flora and fauna. Chang is moved around the different screens with the aid of a joystick. Fire unleashes any weapons in his possession.

Positioned in places of maximum inconvenience are the Katana wielding Samurai who are set on barring the way of any trespasser. If Chang gets within striking distance of said nasty then a rather hefty sword comes flying his way. If he doesn't move a bit sharpish though, the life counter takes a turn for the worse. There are a few handy swords to be found about the maze and if one is collected it can be used to dispose of any vile Samurai.

In some choice spots around the garden are bridges that span one of the rivers. For some reason Chang must not cross the bridges, so he is forced to use the stepping stones beneath them. On top of each bridge three giants hang their arms over the side. This makes crossing the river awkward, so Chang has to jump between the stepping stones in time to avoid the dangling limbs. To complete the adventure it is necessary for Chang to gain a key to free the princess. The pair then have to hotfoot it back to a waiting boat with the princess' angry father hot in pursuit.

Chang is accompanied throughout his quest by a typically oriental musical score that speeds up when in possession of a sword.



Firebird have really improved the quality of their product with the launch of the Super Silver range. Willow Pattern *is of a competent standard and easily matches some of its full priced rivals. The graphics are generally very good but the sprites leave a bit to be desired. The music works well although the tunes aren't exactly amazing and they occasionally irritate. As this sort of game goes,* Willow Pattern *isn't too bad. It's very easy to get into and there's plenty to keep you busy. Overall, one of Firebird's better releases.*



Willow Pattern's *most attractive feature is its graphics. They're very pretty and incredibly like Tom Minton's willow pattern design (he was the one who designed the original plates in 1785 so my Mum, who has a massive knowledge of antiques, informed me). The game has some nice problems, but lacks decent sound, variety and that something extra to make it a bit special. It also suffers from looking and playing like* Sabre Wulf. *Perhaps it would have been better priced at £2.50, as the £3.95 asking price seems a little too high. Nevertheless, it's fun to play and reasonably cheap.*





Firebird haven't produced anything of merit at budget prices on the 64 as yet but Willow Pattern *is certainly a step in the right direction. The game isn't exactly original but it's sufficiently playable and pleasant to look at. Well, the scenery's very nice but the sprites are quite crude. Music is used effectively during the game and I like the way that the tune speeds up when Chang is in possession of a sword.* Willow Pattern *isn't really my cup of tea but it should appeal to fans of the genre — especially at the low price.*

Presentation 79%
Attractively designed and adequately documented.

Graphics 71%
Colourful but sometimes crude scenery and sprites.

Sound 68%
Effective use of oriental style music.

Hookability 60%
Initial exploration urge.

Lastability 56%
Some original gameplay elements but not enough to hold interest for any great length of time.

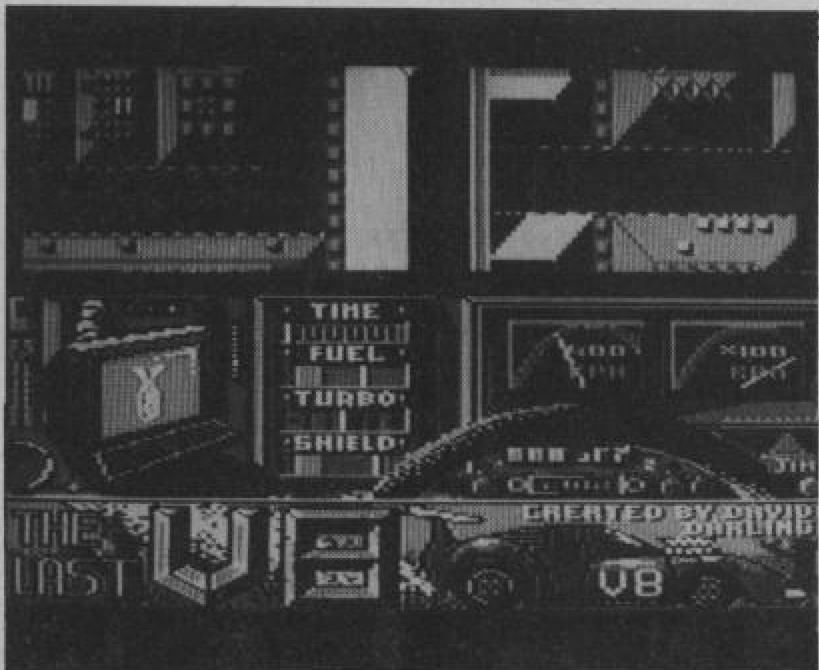
Value For Money 65%
Cheaper than your average arcade adventure but in this case you pay for what you get.

Overall 60%
Not the best of this type of game available but sufficiently cheap to merit a look.



THE LAST V8

MAD, £2.99 cass, joystick only



The Last V8 puts you in a pretty enthralling situation. The year is 2008, seven years after World War III and the nuclear winter is has just about passed. Civilization was destroyed by the devastating war, but you were working deep underground when it happened and therefore survived. During the time you've spent in the shelter you worked on a project: *The Last V8* which is based upon a car you owned.

Over the years it has been built up and customized to withstand the hostile environment which was once the world. Complete with radiation shielding, turbo engine and computer linked to its station it's ready to take you out in your search for the remnants of mankind.

However, on your first foray a siren sounds warning you of an imminent strike from delayed action warheads which detonate periodically. You only have a tiny amount of time to get back to the base, and it's up to you to steer the last V8 back to the base.



When I first heard the outstanding music and saw the excellent graphics I thought this was going to be something really special. After trying to play it I decided it wasn't. The Last V8 *is totally unplayable due to its immense difficulty. Trying to control the car is difficult, but being forced to drive it at huge speeds to get back to the base safely because of the time limit was just too much — it would be tricky enough without the time limit. It's a shame MAD couldn't have made the game more playable, especially since it does have amazing graphics and backing track, but as it stands it's a piece of very below average software.*



I honestly expected something special from the MAD range as Mastertronic have been coming up with some really good product of late. Unfortunately the game boasts nothing more than attractive graphics and brilliant music. The control of the car is ridiculous, making the game virtually unplayable. I found myself becoming increasingly frustrated with every game as I died for the umpteenth time. The delay before play is also annoying — some garbled speech informs you to 'return to base, immediately', and it soon loses its 'gimmicky' property. It's unfortunate that the actual game is so poor as both graphics and sound are of a very high quality. A lesson to be learned, perhaps Mastertronic?

The screen is divided into two parts — the car's instrument panel and a scrolling aerial view of the track. The instrument panel has no real significance to the game, it just tells you the speed you're going. The upper half of the screen is the most important, since it is using this that you play the game.

The Last V8 has the same type of control as *Paradroid* — if you point the joystick in a direction then the car goes that way. If you want the car to slow down then you have to push the joystick in the opposite direction.

The game starts with spoken message *V8 return to base — immediately* and you have to get back to the base before the timer reaches zero. WWIII doesn't seem to have been as devastating as we were led to believe since there are still roads the V8 has to religiously follow. If the car goes off the road then it explodes and the game has to be restarted.



Despite beautiful graphics and promising scenario, The Last V8 falls down because of it's sheer unplayability. The control is almost impossible to handle. The only problem is the way the joystick is used to move the car. It just doesn't work. When it comes down to it the only reason I played The Last V8 for the time I did was so I could see the graphics on the rest of the game. The music is very good, yet another Rob Hubbard classic. What really got on my nerves was the speech synthesis before the start of each game. Man, it really grated, too much of this and you'll be reaching for some downers. Though beautifully presented The Last V8 *didn't live up to the graphics its been blessed with. Not a lot of cop I'm afraid.*

If you manage to get to the base within the time limit then you are transported to a second, trickier landscape and the return to the base again starts over again.

Presentation 58%
Nice demo but no game options and annoying delays.

Graphics 87%
Excellent static display and very good, if flickery, scrolling window.

Sound 91%
Another rockin' Rob Hubbard classic.

Hookability 42%
Initial frustration appeal . . .

Lastability 29%
. . . that is soon quelled by total unplayability.

Value For Money 45%
Cheap, but there are cheaper and better games.

Overall 37%
Disappointing release from Mastertronic.



ZZAP! TEST

THUNDERBIRDS

Firebird, £3.95 cass, joystick or keys



A team of Egyptologists have accidently been trapped within the deep recesses of a newly discovered ancient maze-tomb. Their oxygen is rapidly running out and they manage to send out a plea for help on their radio transmitter in the hope that someone, somewhere will here their cry for help. Well someone does. Their call is received by Thunderbird 5, orbiting high in the stratosphere and it is John Tracy, member of International Rescue who hears the Egyptologists' message. The information is soon relayed to International Rescue's base and Thunderbirds 1 and 2 are go.

It's some time indeed (Lloyd remembers it well) since Gerry Anderson's Thunderbirds series first hit TV screens and became a cult. The cult effect has survived, though, and surely everyone today has heard about Thunderbirds?

After sitting through a multichannel rendition of the Thunderbirds theme, the game starts on a menu screen, where you choose the equipment you wish Thunderbird 2 to carry. Thunderbird 2 can move a forty ton payload, and you must equip accordingly from the variety of useful available, including Thunderbird 4, The Mole, weedkiller, earthquake bombs and scanning equipment as well as extra fuel. For each ton of equipment you take you forfeit a hundred of the two thousand points with which you start. Moving a pointer labelled select against the name of an item and pressing fire causes it to be loaded into Thunderbird 2.





il0400To say I'm a Thunderbird's fan would be an extreme understatement. I mean, it's what you'd expect a 12 year old reviewer to watch, isn't it? The possibilities for a game based around the famous Gerry Anderson television series are immense. But what do Firebird do? They let a potential blockbuster slip by and turn out something less promising but very good all the same. It just doesn't have the Thunderbird's ethos. Disappointments aside, Thunderbirds is good for a super silver game and is definitely one of Firebird's better releases. The logic problems require a fair bit of thought and the challenge is constant. I also like the method of control switching. This is essentially a good game lumbered with a title that doesn't match. I only hope that Firebird realise the enormous possibilities missed and decide to release some form of superior follow up.



I was somewhat disappointed with Thunderbirds at first as the game has very little to do with the television series of the same name (unless I've been watching something different). Nevertheless it turns out that this is in fact a very nice logic cum puzzle solving exercise. Neither graphics nor sound are particularly outstanding but it doesn't matter as Thunderbirds is an enjoyable game in its own right.

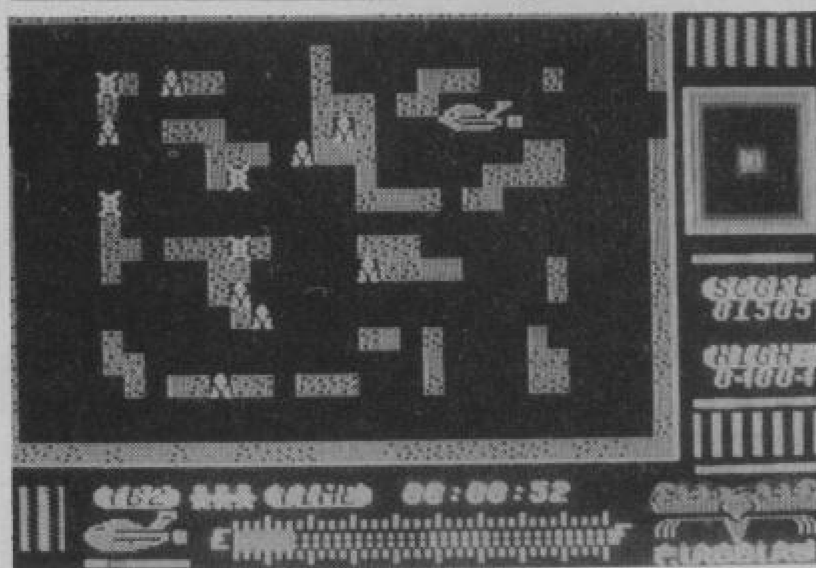


When I saw Thunderbirds on the cassette box I didn't expect a game like this — a series of logic problems rather than some tense action game based aro und the antics of my childhood heroes. As software goes it's alright, but there's not enough action to keep me enthralled for long. The puzzles are sufficiently good to keep the old grey matter ticking over for a while though. Perhaps the graphics and sound could have been a better, but for its price Thunderbirds isn't a bad little game at all.

After loading up, the action flips to the launch screen. In a blaze of pixels Thunderbird 1 takes off, followed by Thunderbird 2 — unless it's overloaded in which case the overweight message is flashed up and some of the equipment chosen has to be replaced.

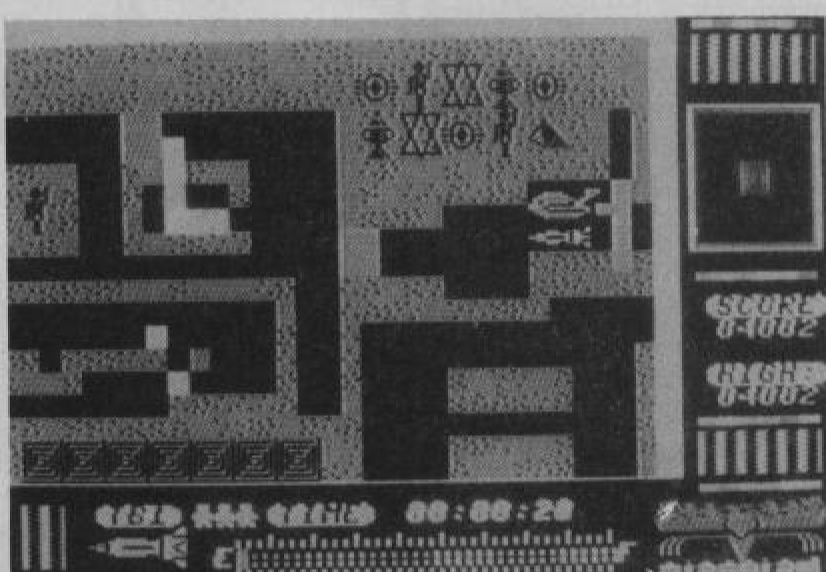
The Egyptian tomb is split into many rooms, each bordered and split into a maze with character wide squares. Both Thunderbirds 1 and Thunderbird 2 are in the tomb, though you can only control one at a time. The ships move in the four basic joystick directions with the control being switched between the two via the fire button.

The idea of the game is to pass through the mazes to reach and rescue the scientists. The trouble is, some of the passages are blocked with coloured slabs of stone and others are not wide enough to allow Thunderbird 2 to pass. Blocks can be moved by nudging then with the craft. While red blocks can be shifted by either ship, Blue blocks can only be moved by Thunderbird 1 while green ones only respond to Thunderbird 2. At times the two ships have to co-operate closely to clear a path. A limiting factor introduced to make the game a bit more difficult is the inability to swap control when the ships are on adjacent screens: you have to be two screens away or on the same sheet as the other Thunderbird to change control.



Throughout the game when you come onto a sheet where a piece of the equipment you've chosen to bring can be used the relevant machines comes automatically into action.

Other little problems confront you later in the game — it's not all block moving and passage clearing — there's water to be passed and insects to be bypassed to mention just a couple of hazards held in store but there's also some treasure to be collected if you're in the mood. All the time you're in flight, fuel is being used, and while there are supplies to be found in the tomb, it's quite easy to run out.. It's quite possible to get stuck on a screen as well, with the way forward blocked — so you can save a game position out and reload later if you think you're about to make a fatal mistake.



Presentation 86%
Well constructed game with some good options and 'nice' touches.

Graphics 47%
Nothing spectacular but sufficient.

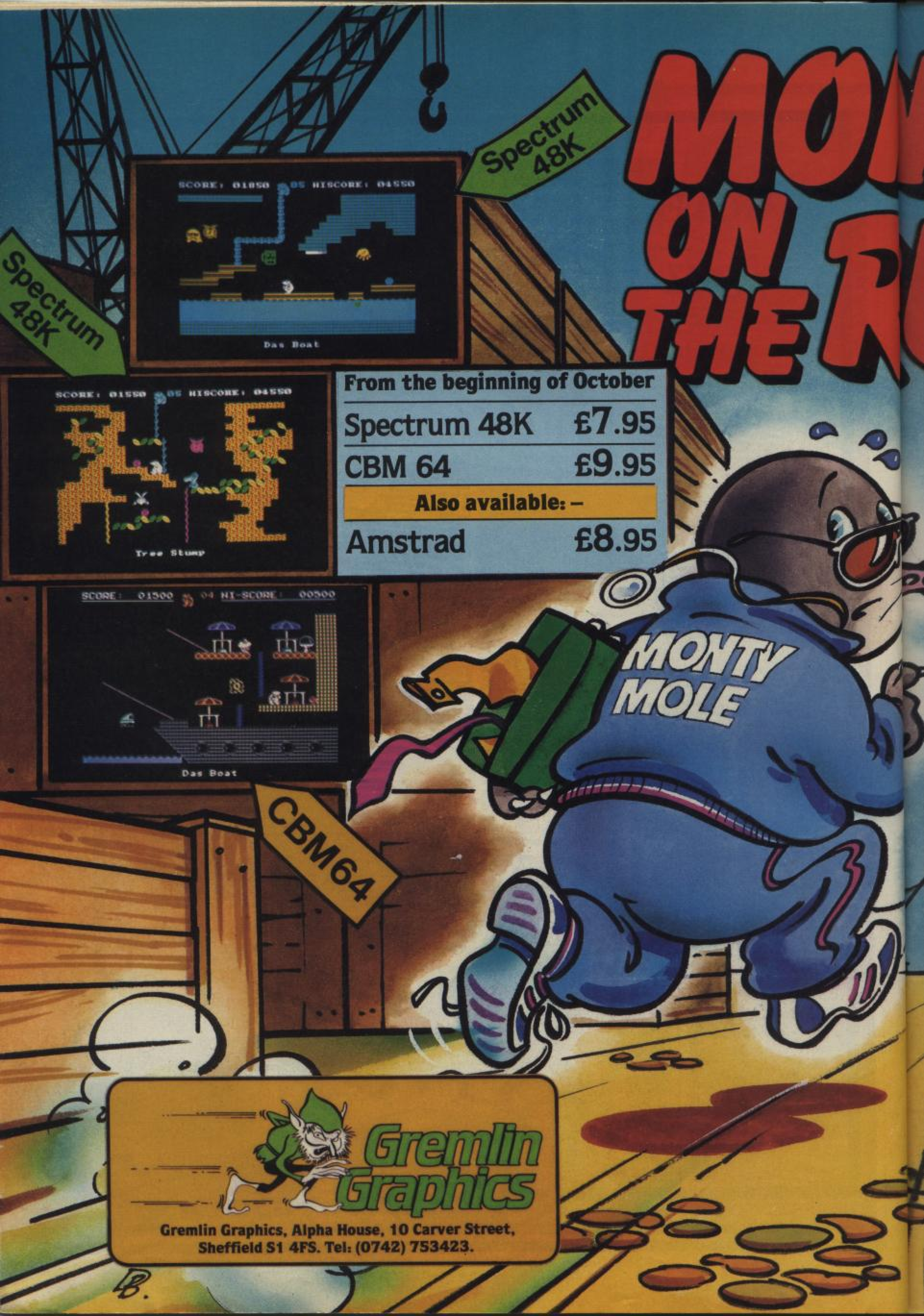
Sound 40%
Annoying rendition of the *Thunderbirds* theme music and dull FX.

Hookability 75%
Relatively simple to get into game.

Lastability 78%
Lots of devious screens and puzzles to solve.

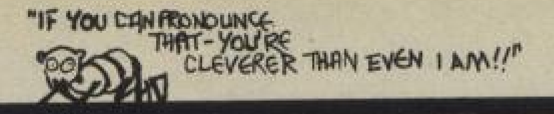
Value For Money 82%
A sensibly priced product.

Overall 77%
A very good arcade puzzle game that may not appeal to fans of the TV series.



MON
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SCORE: 00250 05 HISCORE: 04550
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SEALINK
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SCORE: 01900 03 HI-SCORE: 00500
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CBM64
CBM64
Super fit and desperate for freedom, Monty makes his daring escape from Scudmore Prison. Hounded by the bastions of law and order, our frightened hero finds refuge with the criminal underworld who offer him his chance to breathe fresh air and bask in the sunlight once again. Moving from safe house to hideout to underground lair, Monty must select the correct five elements of his freedom kit from the many he's offered and not miss out on the hidden gold coins that will make him a mole of leisure.
At last he's free but can he make the cross-channel ferry on time?



ZZAP! TEST

CHIMERA

Firebird, £3.95 cass, joystick

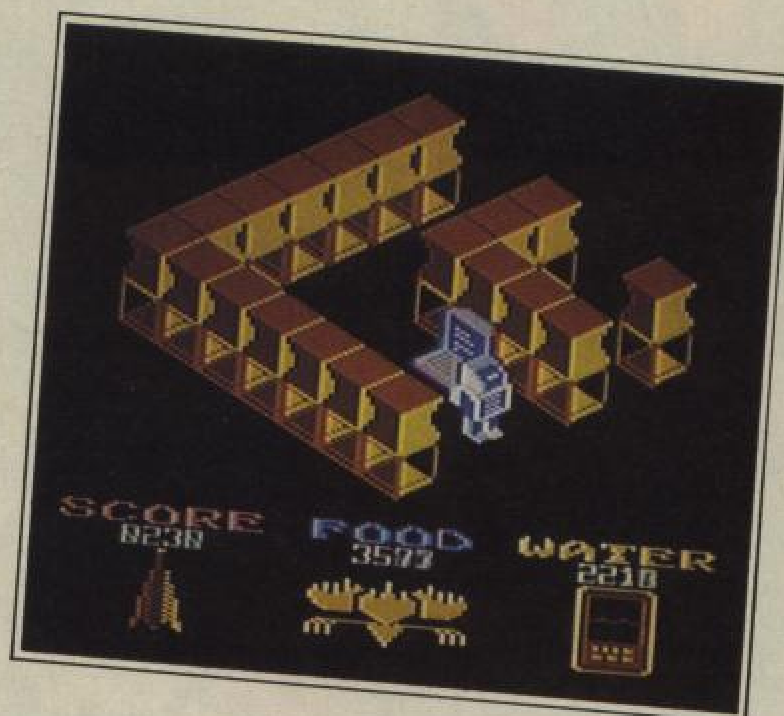
In the wake of Ultimate's popular *Knight Lore* and *Alien 8*, Firebird have launched the flagship of the Super Silver fleet, *Chimera*. You, being a highly qualified astronaut and government agent, have been sent into space to explore a UFO recently detected from Earth. You soon find that this is hardly what anyone could have expected as it bears the most remarkable resemblance to a ghost ship.

There is no apparent reasoning behind this alien identity crisis and so you continue to investigate, undeterred. You find yourself in a forced perspective spaceship not unlike the one past Ultimate efforts. Even movement is robotic.

The plot is straightforward from here on in. You have to go about the ship using a mixture of stealth and lateral thinking to enable the cracking of some problems. The aim is to set up a number of missiles and arm them, in order to destroy the satellite (or whatever it really is). Supplies of food and water have to be renewed frequently, otherwise you may meet your metaphorical maker much sooner than you would like.

At the bottom of the screen there are displays to show how much food and water you currently have, what object you are carrying and heartbeat readout. Water depletes more rapidly when you're near to a radiator (of which there are several).

There are no wandering baddies to shorten your life but there are things like electric fences which suffice for the purpose of ending the game. Many of the items required to finish the game (and others) are hidden from your view to the screen layout, so it's best to have a good wander around. Once the missiles are all armed and ready, you have to get back to a particular room near to the starting location, so you can make your escape.





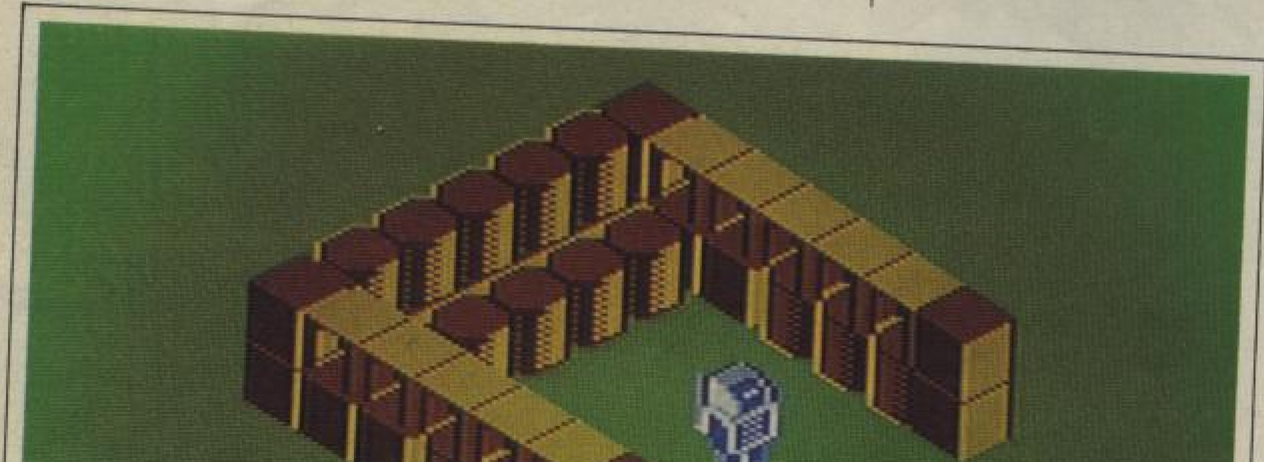
Chimera is an interesting game with a fair few problems to solve. The graphics are well implemented and attractive on screen. One of the best features of the game is the sampled scream sound which will really scare you, first time around. The problems are a little silly and the plot is a vain attempt to disguise a highly derivative product. Considering the price, however, Chimera is reasonable value for money. More games of this quality and this price would not go amiss.



This is only the second Knight Lore/Alien 8 look-alikes to appear on the Commodore. Cylu, one of Firebird's earlier releases, being the first. Chimera is definitely graphically and sonically superior to Cylu (the 3D effect is excellent as are the pieces of music and sound effects) but the gameplay is unfortunately just as weak. Having said that I must profess to deriving several enjoyable and absorbing hours of playing and mapping (helpful but not essential). For the paltry sum of £3.95, Chimera is certainly worthy of consideration.



Though not entirely original when compared to Spectrum releases such as Knight Lore or Alien 8, Chimera is one of the first games of this type to appear on the C64, and very impressive it is indeed. The graphics are exceptional — the main sprite is quite impressive moving smoothly and convincingly in front of and behind the scenery. The game itself isn't bad, though some of the solutions are a bit obscure. After a while you fall into the author's thought processes and things get easier. Not a bad release and definitely worth the budget price asked.



Presentation 80%
Adequate instructions and neat in appearance.

Graphics 90%
Superb 3D effect and good definition and animation on main character.

Sound 91%
Two great tunes with some very good speech and FX.

Hookability 75%
Initially absorbing to play and map . . .

Lastability 61%
. . . but it does get rather monotonous with four very similar tasks to complete.

Value For Money 80%
An above average game at a well below average price.

Overall 70%
Quite simply a good arcade adventure.

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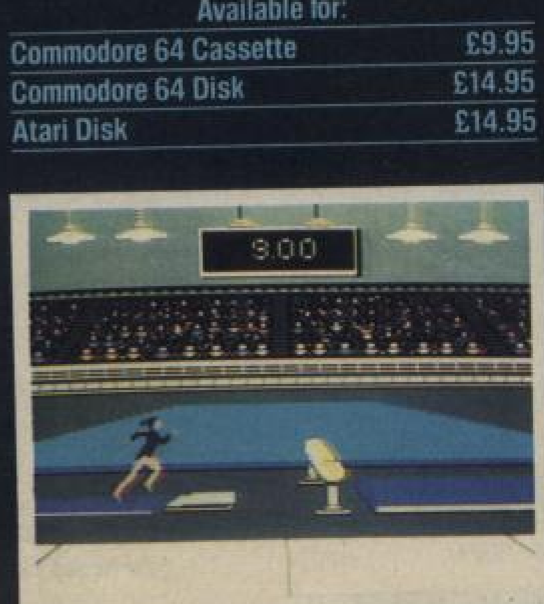
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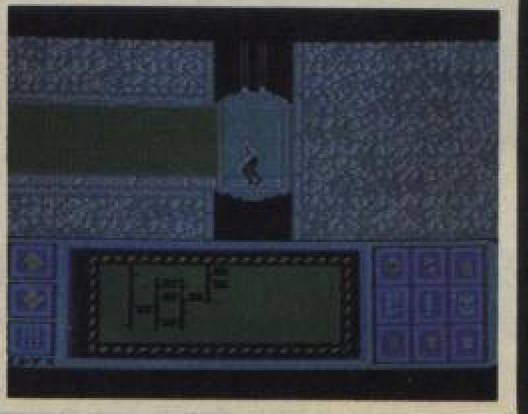


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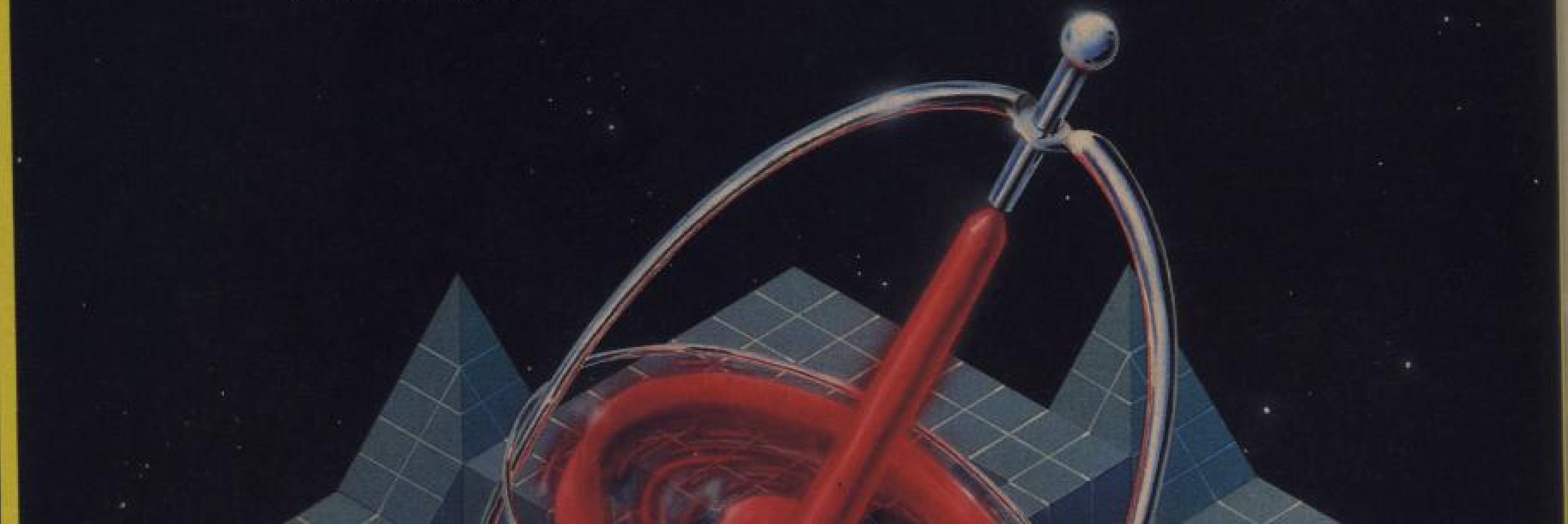
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METABOLIS

Gremlin Graphics, £7.95 cass, joystick or keys

Metabolis is a maze game cum arcade adventure presented in the familiar flip screen *Sabre Wulf* style. The story is based around the exploits of a rather fierce, but very brave and cuddly little Canary. Naturally it's you who has control over his little adventures.

The story has it that the invading Kremins have transformed the human race into a variety of strange little creatures. You, being a part of the human race have also been turned into a little creature — the main character of this game, a Canary.



Metabolis is not one of the most impressive arcade adventures to be converted from the Spectrum. Graphically it is rather poor and the sound isn't much better. There are quite a few amusing touches, such as the bird getting squashed by the ten ton weight. Despite such pleasantries, I found the game a mite tedious to play and it soon became boring. Unfortunate, as the Commodore's facilities could have been put to better use.

You've still got the brain of a human though, and naturally you're a mite peeved at what has happened to you. After all, who wants to spend the rest of their lives doing nothing, flying around and eating worms and bird seed?

After thinking for a while, you decide to make it your duty to destroy the evil beings which have done this foul deed. This isn't an easy task as you can imagine, and there are quite a few little jobs you have to complete before you can really blow the Kremins to kingdom come.

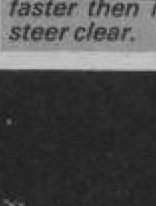
First of all you must recover a serum that will restore you to your natural self. Once this has been done you must then find the wizard who will cure your heart which was weakened by the transformation from human to Canary. It is then (and only then) that you can destroy the Kremins.

The way to destroy these despicable beings is by causing a massive nuclear explosion, and the only way to cause an explosion is by finding a nuclear fuel pods. Once you've found them then you can take them to the reactor room where a reaction will take place. NB when you do just that be prepared to get as far away from the reactor room as possible lest you get caught up in the explosion.

The playing area consists of about 150 rooms which form a highly complex *Sabre Wulf* style maze. Plenty of creatures inhabit this strange world, and as you fly around you encounter just about all of them. Most are harmless, but some, like the starfish kill on contact. Occasionally you meet a Kremin, which is big trouble. These sap your energy so it's best to stay out of reach of them otherwise you find your game ending pretty swiftly.

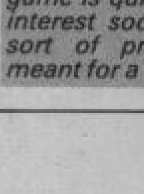
Littered around the maze are many traps which you have to keep a watch for. Many are fatal, although some of them like the one ton weight which flattens you for a while, making progress impossible for a minute or so, are harmless (ish).

Another big problem is your heart. You see, all this flying around becomes a strain on your poor old ticker and you die unless you can keep yourself topped up with the angina pills you can find scattered throughout the maze. If the strain gets too much and you can find no angina pills then you can always sit down and rest which slows your heart rate slightly.



This is a competent aardvark, which obviously owes its existence to Sabre Wulf. It is presented in the same way and plays very similarly to it, making it slightly boring since the Sabre Wulf theme is an old and oft used one. If you like these sort of aardvarks then this will appeal strongly, but if you like your action a little faster then it might be wise to steer clear.

As you progress through the game, life energy is constantly sapped by the evil invaders. This is shown on-screen as a picture of a little bird which gradually turns into a skeleton as you lose energy. To replenish it you must find food and eat it, otherwise it's a Matthew's cling film bag for you. If you think this is all a little too much then don't despair it's not all bad news, you do have a weapon, a boomerang, if you can find it.



Despite the enthusiasm for this game shown by other members of staff, I was not that impressed with Metabolis. If you take away the scenario, graphics and cassette inlay waffle all that is left is a very basic Aardvark. There are a few streaks of originality running through the game — the heart monitor is a good idea though I'm not so sure about the poems reeled off when you cop it! Graphically the game is poor, the main sprite which is supposed to be a mixture between man and bird looks just like an average budgie. The scenery is none too impressive either. Even though the scope of the game is quite large I found that interest soon flagged and any sort of prolonged play just meant for a dull time.

Presentation 57%
Nice scrolling message but little else.

Graphics 41%
Small, badly animated characters and unimaginitive backgrounds.

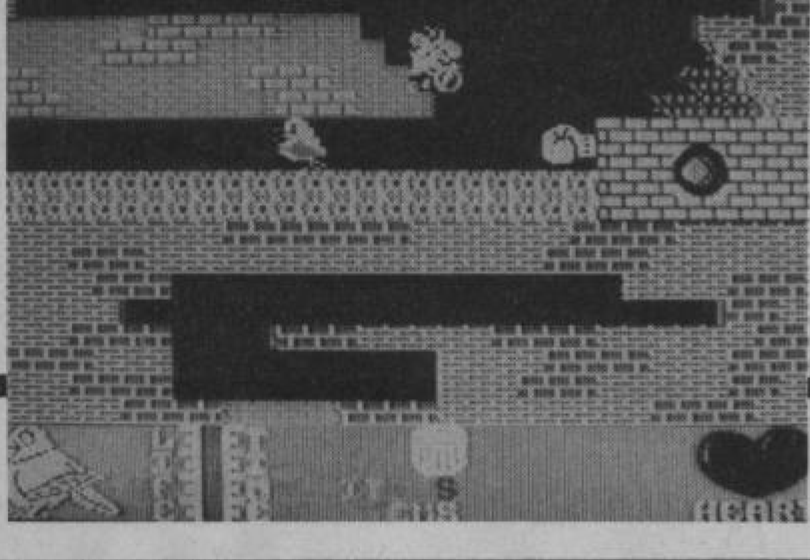
Sound 62%
Odd little ditty on the title screen and appropriate spot FX.

Hookability 60%
Some initial exploration addiction.

Lastability 47%
Lots to keep you going should you persevere.

Value For Money 56%
Cheep (!) for a Commodore game.

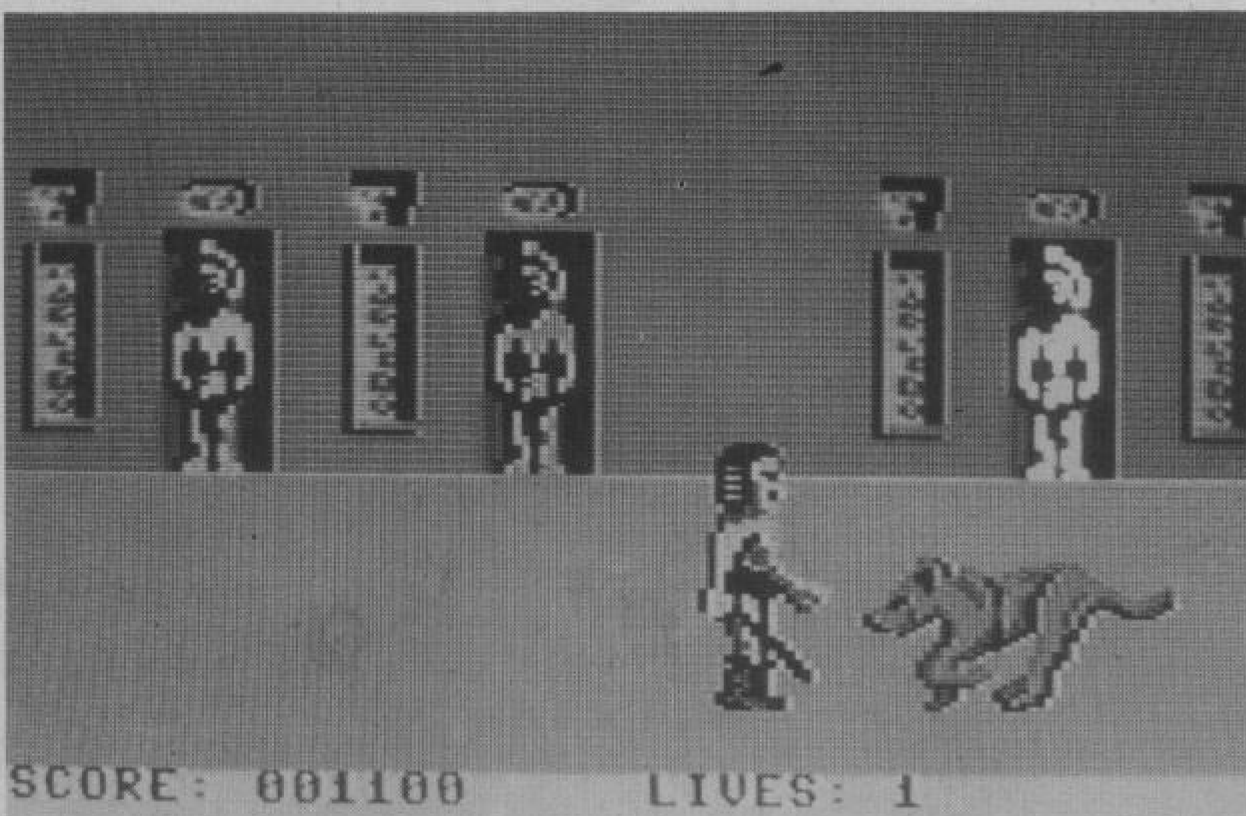
Overall 50%
An average arcade adventure that is just a bit too dull to play.



ZZAP! TEST

FIGHTING WARRIOR

Melbourne House, £8.95 cass, joystick or keys



Games of mindless violence seem to be all the rage among the computer software world, so Melbourne House have released an equally aggressive 'follow up' to the highly successful *Way of the Exploding Fist* in the form of *Fighting Warrior*. Unlike *Fist* though, *Fighting Warrior* actually has a scenario . . .

Set in ancient Egypt the story revolves around two separated lovers. The hero of the piece is the fighting warrior of the title and he has fallen head over heels in love with the princess Thaya. Unfortunately she has been kidnapped by an evil Pharoah and locked away within a remote temple. Understandably, the fighting warrior is somewhat miffed at the Pharoah's actions and so decides to set off across the wastelands to find, and eventually release, his beloved.

The route to the temple is a hazardous one, plagued with many mythological demons and demi-gods. And as he's so brave the warrior's only weapon is a sword. The creatures of the desert are set upon defending their territory as were those slain many years ago. To defeat them it requires a great deal of accurate sword strokes.

The authentic Egyptian scenery of pyramids and the like,



scrolls slowly past as the warrior progresses. Both he and any opponents have a limited amount of stamina and victory must be achieved without exhausting himself. For each blow successfully landed, the victim's energy bar, displayed beneath, is depleted by a notch. Once these are exhausted the player's life is lost and on losing all five lives the game ends.

There are many different beasts to be fought and these vary quite a bit, although in general they are humanoid with weird heads. This kind of monster is equipped with the same type of sword as our hero and wields it in a similar way. Overgrown pussy cats and dragonlike beings are best approached with caution — especially the latter, because although unarmed, they have a rather nasty line in crippling body kicks. And hitting back isn't that easy as the beast wraps its leathery wings around itself in defence. The cat merely mauls.

As the warrior gets nearer to his goal the nasties get nastier and many of the different attackers use slightly different tactics.

When a beast dies and its bones disintegrate to mingle with the desert sand, a pot-like object materialises. These are rumoured to possess mystical powers and are activated by giving them a good whack with a sword — though it's not guaranteed that any effect will be beneficial. Missing the pot always results in a decrease of stamina.

If the warrior finally reaches the temple he must contend with the Pharoah's magicians — in the habit of draining intruders of their energy. Only when these evil beings are defeated and the princess is free of her bonds, has the fighting warrior accomplished his mission. The reward for failure however, is death.



This is a real disappointment after Way of the Exploding Fist. *The graphics are indistinct and the characters are poorly defined and coloured. The sound is very repetitive and the game is just as monotonous. As there are only three ways to bash your opponent with your sword, the game soon begins to drag. Also, the fact that you have to keep fighting the same characters over an over again makes things even duller. Overall the game seems rather rushed, which is unfortunate as* Fighting Warrior *has a lot of potential. A dull and barely average piece of software.*



I must admit to being disappointed with Melbourne House's 'follow up' to the classic Way of the Exploding Fist. *The gameplay is similar but in many ways limited when compared to* Fist. *The graphics fall down due to the unimaginative choice of colour scheme — the overall effect is very muddy because of this. Generally, a very disappointing game.*



Way of the Exploding Fist *had spectacular graphics and sound but some fairly weak gameplay elements. Unfortunately* Fighting Warrior *only carries forward the latter attribute — both graphics and sound are as bland as the game itself. The sprites may be large but they are on the whole, crude in their definition. The backdrops are competent but the overall use of colour is just . . . Ugh! The main problem with the game is that there is such little variation and it soon becomes a chore to play.* Fighting Warrior *is something of a momentary lapse for Melbourne House but hopefully it won't happen again.*

Presentation 60%
Poor appearance and a couple of options.

Graphics 66%
Large, coarse, reasonably animated sprites and very poor use of colour.

Sound 57%
Authentic but irritating tunes.

Hookability 53%
An easy, but uninteresting, game to get into.

Lastability 32%
Low lasting appeal due to very monotonous gameplay.

Value For Money 41%
Would be better off competing against budget software.

Overall 45%
A below average game of gratuitous violence.



HERO OF THE GOLDEN TALISMAN

Mastertronic, £2.99 cass, joystick only

This is the second of two MAD releases reviewed this issue and is an arcade adventure written by Shaun Southern, author of *Kik Start* (he's a local lad you know, hailing from North Shropshire)! The game puts you in the shoes of 'the hero', with the object of freeing a city from the curse of an evil Wizard. For many years the city had been protected from the forces of evil by the Golden Talisman. Unfortunately the Talisman is now in five pieces and scattered about a large and deadly labyrinth, inhabited by a multitude of ferocious monsters. These pieces must be hastily recovered and the Wizard destroyed to release the people from their anguish and torment.

The labyrinth is composed of 64 rooms spread over five levels. Each room consists of 8 screens, making a total of 512 to explore, and each level contains a piece of Talisman, along with various useful objects and the tortured souls of all previous visitors to the maze. Hero-hungry pirahna fish patrol the depths of water filled passages while fire breathing Dragons occasionally block the way ahead. Thankfully our hero can shoot, but a Dragon requires many hits before it disappears for good.

Amongst the objects to be found in the maze are lamps to light up dark rooms, flags to increase fire power, fruit for extra energy and keys — essential, as they are needed to unlock coloured gates blocking off exits throughout. Heroes can hold up to five objects at a time, displayed in boxes at the bottom of the screen. The object currently in use is highlighted in a diff-



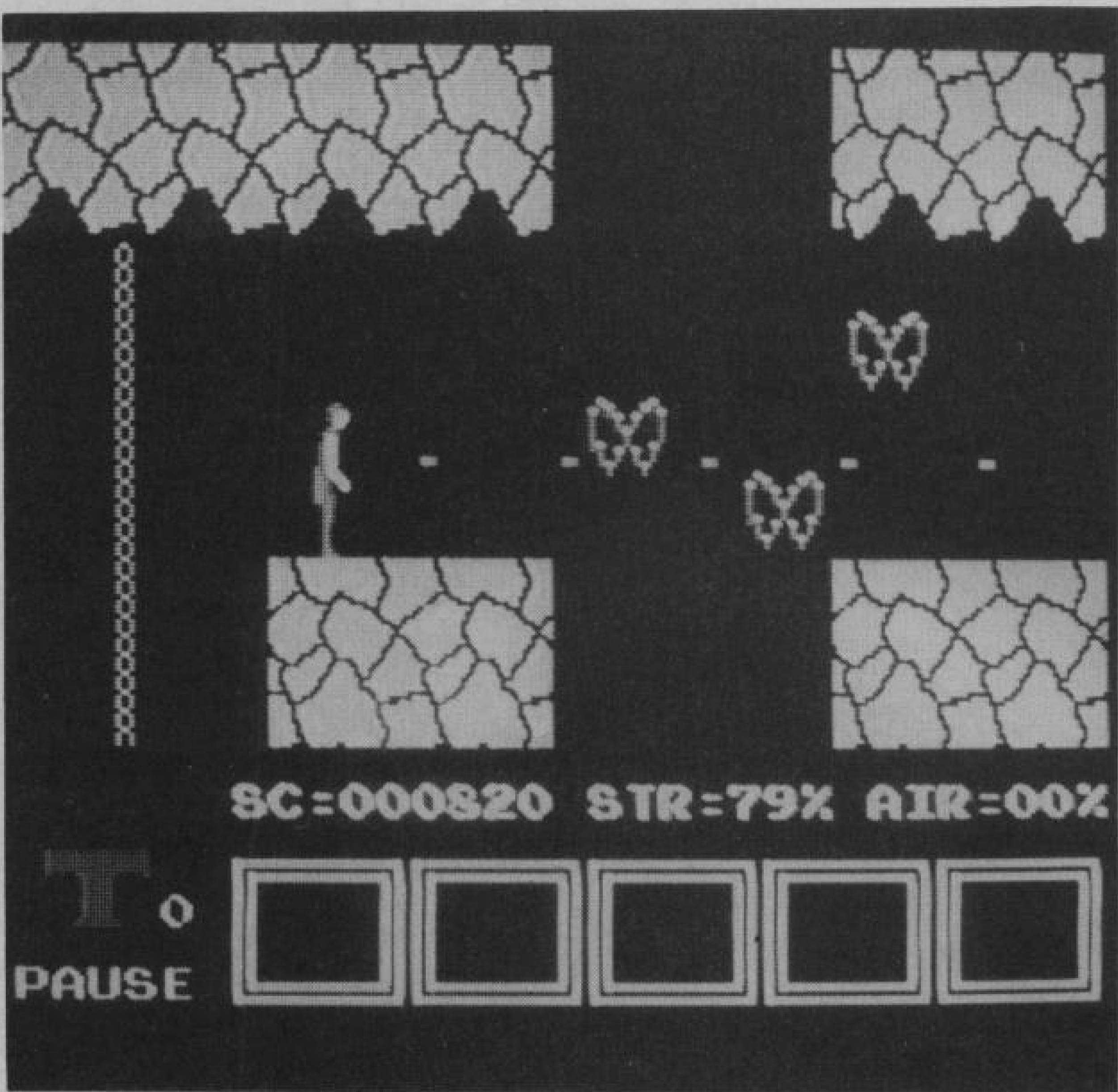
When I first saw Hero of the Golden Talisman *I instantly thought it was an* Impossible Mission *clone since the main character is dressed in the same clothes as that infamous hip, world-saving agent and also leaps about athletically. Once I'd started playing I realised that those were just about the only similarities. The main character can also swim, climb and also fire bullets. This game is a strange sort of aardvark, which attracts a strong initial interest, but soon palls through lack of variety. It's better than most Mastertronic games, but I don't think it's really worthy of its £2.99 price tag, especially if you think that such classics as* Finders Keepers *and* Kik Start *cost a pound less.*





Although Hero of the Golden Talisman *lacks in the graphical sophistication of some games, it is still very good indeed — the many different puzzles are varied and provide a constant challenge. The graphics aren't that amazing but some of the animation is quite good, especially when you take a running jump. My only minor niggle is the awkwardness of getting a forward or backward jump — you have to get the joystick into a diagonal which isn't that easy on a review hardened and knackered Atari stick. The playing area is very large but the scanner makes it look decptively small. Despite the slightly increased price tag,* Hero of the Golden Talisman *is definite hit material and represents excel lent value for money.*

34



erent colour and can be changed by pressing the space bar.



Beneath the fairly timid exterior of this game there lies a very enjoyable arcade adventure. It isn't much to look at or listen to, but it's fun to play and that's what counts. The control does seem a little unresponsive at times and occasionally proves frustrating. This is a minor niggle though, as I still found myself engrossed for some considerable time with each play. Despite the slightly higher price tag, this is one of Mastertronic's better releases and as the saying goes — it's well worth the asking price.

Presentation 85%
High standard throughout plus witty (and lengthy!) scrolling message.

Graphics 56%
Strange but sufficient.

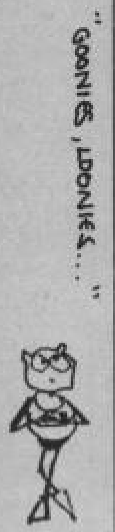
Sound 67%
Competent tunes but weak FX.

Hookability 77%
Not particularly taxing and therefore easy to get into.

Lastability 75%
Lots of screens to explore and probiems galore.

Value For Money 82%
A Mastertronic quality game at a MAD price but still worth the extra quid.

Overall 78%
A good arcade adventure and certainly the best of the two MAD releases.



GOONIES

US Gold, £9.95 cass, £14.95 disk, joystick only

Yet another game-of-the-film hits the market with the release of US Gold's *Goonies*. Not much is known about the new Steven Spielberg film since it hasn't yet been released over here, but the game gives a little clue to its storyline (that's if the game **does** follow its storyline) of a group of children on a treasure trove adventure.

The idea of the game is to get through the eight different screens and collect the chest of gold from the pirate ship on the final screen. Each screen has its own problems which have to be negotiated before the player can progress to the next one.

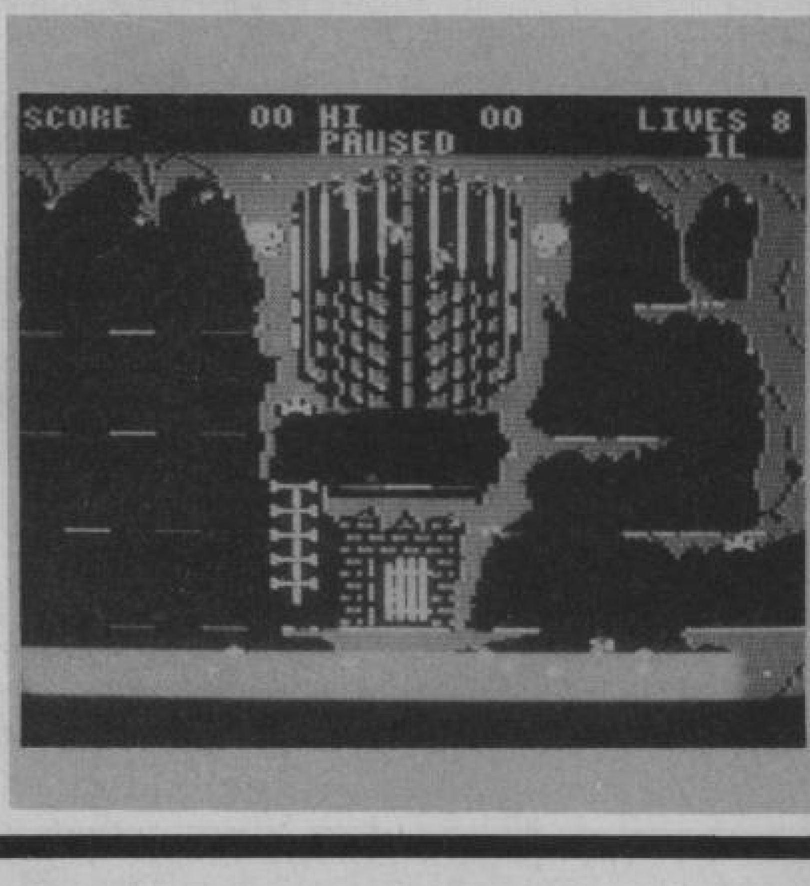
Playing *Goonies* is a pretty novel experience since two characters have to be used in tandem to complete a screen. It's not as complicated as it sounds and playing with this control method isn't at all hard.

The screens are all platform variants and the whole game plays rather like *Bruce Lee* — your character can run and jump everywhere.

When you start you see your two characters somewhere on the screen. Toggling the joystick results in one of the characters moving. If you press the fire button then control is switched to the other character. To solve a screen both characters have to complete a task, for example on the first screen one character has to start a machine then the other has to knock over a tub of water. Once that has happened then both characters can dodge round the meany which patrols the bottom of the screen. Using two characters like this is really fun and is a control method



I am always very sceptical, in fact cynical, about games based on or around films and TV programmes. The reason being that most of those released so far, have been weak in gameplay and seem to rely heavily on the title to sell. I've always thought Ghostbusters *was such a case, but perhaps that's me being overly cynical ...* Goonies *however, doesn't appear to follow the film too closely (although I have yet to see it) but is a good game with many original features — despite being a platform derivative. Graphically it is poor — sprites and backdrops are crude in their definition and there is a distinct lack of colour, with only four used! The sound is just as bad — the tunes must have been written by a sadist in the field! My main gripe is that while the 8 screens are inventive and challenging in their own right, they do become somewhat repetitive to play and some further action would have been welcomed and appreciated. A good variation on the platform theme.*



which should be expanded upon.

All the screens have to be completed in similar fashion, and as you progress through the eight screens the puzzles get trickier and require quite a bit working out. When you finally get the treasure then you are transported back to screen one and have to start again, with the same objectives.



This is quite a good little game, marred by the fact that it only has eight screens and those have awful graphics. The problems posed on each screen are nicely thought out and pretty ingenious. The only problem is that once you've gone through them (which isn't too difficult) there is a tendency not to return to the game. The sound isn't too bad and the tunes get a little grating at times, but the graphics are a real disappointment. They're very reminiscent of those on Conan, very crude with awful colours. It's a shame that the game hasn't been exploited to its full potential, as it stands it seems only part finished.



I find it very hard to play a game of a film I haven't yet seen. The whole plot escaped me and I suspect a lot of the game's appeal did as well. What was left was an eight screen platform game with a few new features. The control method was quite good, I can see how a two player game could be great fun. Graphically Goonies was extremely poor, looking very similar to other Datasoft releases. Looking upon the packaging I saw someone was actually credited for designing the graphics. Well who ever did design them is more than likely to still be in nursery school and must be working for Datasoft part time. The game itself was quite reasonable though some gamesters may well find eight screens a bit limiting. Maybe worth a look if you're a platform games freak.

Presentation 68%
Rather dull compared with most US offerings.

Graphics 42%
Crude in appearance and certainly lacking in colour, but good standard of animation.

Sound 35%
Terrible tunes and few FX.

Hookability 79%
Novel control method is fun.

Lastability 64%
But there's only eight screens.

Value For Money 62%
Average game at an average price.

Overall 67%
Fun, but we hope the movie's better.

SKOOLDAZE

Microsphere, £6.95 cass, joystick with keys or keys

Microsphere's first release for the 64 is an attempt to evoke the best (!) days of your life the small screen. The star of the piece is Eric, tearaway schoolboy and bad report merchant — and a bad report is what the game is all about. Sitting innocently within the school safe is the account of Eric's achievements for the last term. Eric, being the little beggar that he is, doesn't take long to read what is written therein and discovers the news definitely isn't good. The headmaster hasn't seen the report yet (phew!) but when he does his reaction could be likened to that of a low yield nuclear device going off — not very desirable at all! Realising the seriousness of his dilema, Eric decides it would be best if the head didn't see his end of term report, and hits upon a plan to retrieve the incriminating documents from the school safe . . .

The school's security is of a high standard and the combination to the safe is very well protected, — each teacher only knows a fragment of the combination. To get the masters to spill the beans, Eric has to set the school shields, decorating the walls, flashing. The shields need a good bash to get them to flash, but some are too high to reach. Eric's only solution is to biff one of his 'friends' wandering about the place, and then clamber on the prostrate form of his chum to gain extra height — brutal but effective. Once all the shields are flashing, Eric can knock the teachers for six and while stars are whizzing about their heads, the extra confusion caused by the stroboscopic shields will make them tell their part of the code — except for the History master, who's memory is not what it used to be and has had to have his part of the code 'hypnotically implanted'. It can only be retrieved by finding his date of birth.

As in any school, the day is time-tabled and split into breaks and lesson times. Relevant information is relayed to you via a window at the bottom of the screen and when the bell goes for a lesson, you are informed which lesson to attend and who will be taking the class. Failure to attend a lesson will incur a penalty of a few hundred lines



This is a great little game and one which I played a lot on the Spectrum last summer. What particularly appealed to me was the multitude of actions that your character is capable of performing — punching, firing a catty, whanging teachers, etc — the attention to detail is immense. Completing the task is no mean feat, and it requires a bit of thought as to how you're going to get the combination of the safe. The graphics are very similar to the Spectrum version, but they are still good — especially when you consider the amount of characters milling around the school. If you do want a really original game that is challenging and fun then look no further than this, it's a real gem.



"WHEN I TRY TO REMEMBER MY SCHOOLDAYS I GET INTO A COMPLETE DAZE..." "THAT'S 'COS YOU CAN'T RITE..." ED.

from any teacher who finds Eric loitering in the corridors. If Eric amasses ten thousand lines or more, he's out on his ear and the game is over.

Playtime occasionally proves dangerous, as there is usually someone trying, metaphorically speaking, to drop you in it. Usually one of the lower form boys tell Eric what's going on and that Eric must prevent it happening before the end of break. Einstein, the school swot, is keen on running off to Mr Whackit and informing him of any plans. If he succeeds, Eric has to do two thousand lines. Not much fun by anybody's standards.

Eric is equipped with a number of essential weapons, though not surprisingly, the use of all of them is banned within the school. However, he can only get in trouble if caught — any nefarious behaviour in full view of a teacher results in couple of hundred lines. The catapult is quite handy — an elastic propelled missile is quite enough to knock over both teachers and pupils. A good old fashioned punch fells the hardiest of schoolchildren and is brought into action with the H key. Unfortunately, teachers are not impressed by physical violence and punish Eric with yet more lines whenever they witness attacks.

Throughout the game a large part of the screen is taken up by a 3D view of the school, designed just like the real thing with an assembly hall, the head's study, classrooms and other such scenery. Only a small portion of the school is shown at any time, so when Eric moves left and right it 'scrolls'. Eric's chums wander around the school, each behaving according to the dictates of their own personality. All the standard stereotypes are included, such as Einstein the school swot, Angelface the bully and Boy Wander — the tearaway and trouble maker. The teachers also have their own personalities, ranging from the hip and trendy Mr Withit to the decrepid Mr Creak.



I really enjoyed this game. Just like the real thing Skool daze is really vicious. Get bored and you can wander round bashing up both pupils and teachers alike. This is great fun, especially if you've renamed the various characters present. The joy that could be derived from giving old school enemies a pixel pasting is surprising great. Graphically, the game is great until it tries to scroll . . . Though mainly monochromatic, the display is detailed and interesting. Skooldaze *is quite a good game despite it's arrival on the 64 a year after its Spectrum incarnation. The idea is refreshingly original and the game is very playable. Definitely worth a look at.*



Unlike Julian, I have never had the opportunity to play the Spectrum version of Skooldaze, *and as it's over a year old now, I did wonder whether this conversion would prove a bit stale. However, on playing it became clear that the game's many unusual and original elements have worn well. Graphically I found* Skooldaze *very poor and I would have thought a bit more colour could have been injected into it. Also, I feel that the screens should have scrolled rather than 'slid', and the sound effects and music could have been better. 'Cosmetics' aside, Skooldaze is a fun game to play (and watch, in, fact) due to its highly innovative nature.*

Presentation 88%
Humourous, befitting instructions and many excellent touches, such as the option to rename the characters.

Graphics 59%
Characters are reasonably well animated for their size, but colour is sparse and 'scrolling' is poor.

Sound 32%
A few, weak sound effects and a short tune.

Hookability 74%
Harder to get into than the real thing, but certainly more enjoyable.

Lastability 77%
Probably the first time you'll actually want to stay at school!

Value For Money 82%
Worth sacrificing a few school dinners for.

Overall 78%
Schooldays have never been such fun.

THE ADVANCED MUSIC SYSTEM

Rainbird, £39.95 disk only

A music software reviewer's lot is not always a happy one. Many time he is asked to pit his wits on your behalf against programs that defy all credibility, some of which should never have seen the light of day. However, the Advanced music system, is the exception. In short it is THE system, and no self-respecting 64 owner with half a percent of musical interest should be without one.

TAKING ADVANTAGE OF SID

The program was originally designed for the BBC and in 1983 consisted of a music editing and synthesiser program. The Island record company at this time were looking for a music system and joined forces with the original designers. Prototypes of the system found their way onto some of the company's record releases. After nine months of intensive team work the Music System was launched. Development for the 64 meant many improvements to the software in order to take full advantage of the capabilities of the SID chip. Further recoding and reworking of the system has now culminated in this, the most complete system for an eight-bit micro. 'But what does it do?', I hear you ask. 'Everything' is more or less the straight answer.

The AMS (Advanced Music System) will create, edit, play and print music. It allows music to be entered and played back either using the 64's internal chip or through an external MIDI keyboard or synthesiser. Sounds created on the SID chip can be stored for future use. The result can be printed in proper musical notation along with any lyrics you may have. Apparently, it will play continuously for about fifty hours if you tell it to!

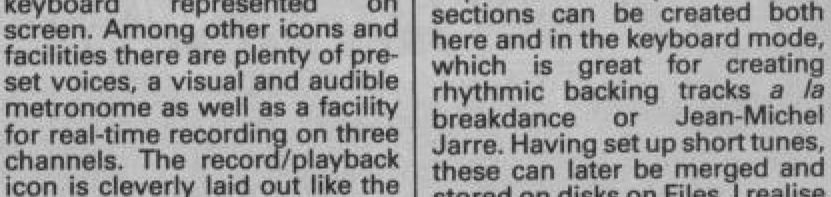
MUSICAL ICONOGRAPHY

On loading up, the control screen displays icons, graphic representations of the various modules that make up the system. These are: Editor, Keyboard, Synthesiser, Linker, Printer and MIDI. By depressing the space bar the module you want can be highlighted and hence accessed. There are keys common to each module that increase or decrease values. Once into a selected module a set of icons appear that represent relevant functions. Across the top of the display is a command line giving you the option of Files, Values, Commands and Information. Accessed via the function keys these appear, like other sections within the module, as pop-up windows, thus enabling many more parameters to be altered and files to be stored easily. The graphics are of an exceptional quality not usually found on music software, and clearly much care and thought lies behind their creation. The colours are carefully chosen to be clear without burning the back of your eyes out.

The Keyboards mode is probably the most immediately satisfying. Highlight the keyboard icon, press return, and the AMS retrieves the relevant part from the disk. The top two rows of keys become a piano keyboard and correspond to the piano keyboard represented on screen. Among other icons and facilities there are plenty of preset voices, a visual and audible metronome as well as a facility for real-time recording on three channels. The record/playback icon is cleverly laid out like the controls of a cassette recorder, even down to having a two-button operation for recording. All music played or recorded can be scrolled in proper notation on a pop-up window. This is definitely the place for the non-performer to start. By selecting Files from the command line, the user can choose from ten demonstration tunes that show off the power of the program.

THE EDITOR

Tunes created in the Keyboard module can be transferred to the Editor module. This is a powerful music processor akin to a word processor. Each note may be altered, accented, rather cleverly made to sound louder, or deleted altogether if need be. You can also edit all three voices — albeit one at a time. As with all editors, it can be used to tidy up the whole piece, correcting timing errors and setting overall volumes and sound; checking your musical grammar, so to speak. There is a 'cut and paste' facility, called 'notepad' that enables you to move whole sections around within the composition. The key and key signature can also be varied. A constant barmeter display makes sure you know where you are. Repeats and loops of certain sections can be created both here and in the keyboard mode, which is great for creating rhythmic backing tracks *a la* breakdance or Jean-Michel Jarre. Having set up short tunes, these can later be merged and stored on disks on Files. I realise that if you are a musical non-starter this could present problems at first, but the logical presentation of the AMS is a great help in getting you to come to terms with the pen and ink side of music.



SYNTH AND MERGE

The Synthesiser module gives you complete control over the sound chip with clear graphic representation of the fifteen basic parameters for each sound you create. Tunes can be fetched from Files and run through with your newly created sound. Parameters can be swopped from voice to voice and all new voices named and stored for later use.

The Linker is, in effect, a giant file merging utility. It allows large compositions consisting of up to twenty six separate smaller music files to be linked together and played back as one piece of music in any predestined order. Having created your music it only remains for the two other modules to assist you in setting the musical world on fire. By using the MIDI link, you can have up to six separate keyboards/synthesisers controlled from your 64 via a MIDI interface. The manual claims that most 64 MIDI interfaces work with the AMS. It is also possible to enter music from the external keyboards. For the final professional touch, the Printer module provides you with very high quality music notation as well as giving you the option to print lyrics over the top of your music — and correctly spaced too! Hard copy can be obtained from Commodore and Epson type printers (but don't try it with a daisy wheel, idiot!)

IN CONCLUSION

This is a very fine program indeed and is acceptable to even the least musical amongst us. It is protected by a Lenslok device, about which the least said the better . . . . The disks themselves can, however, be copies. I would have welcomed an easy start approach in the handbook, but you can't have everything I suppose. At less than £40 it blows away any competition that comes within a good two hundred pounds of its price tag.

The only limitation is the SID chip. Further development of the MIDI module could very easily make this an extremely powerful controlling and compositional tool. If you want to explore music on your Commodore, then don't waste your money on sub-standard or exotically-priced software. Get this one.


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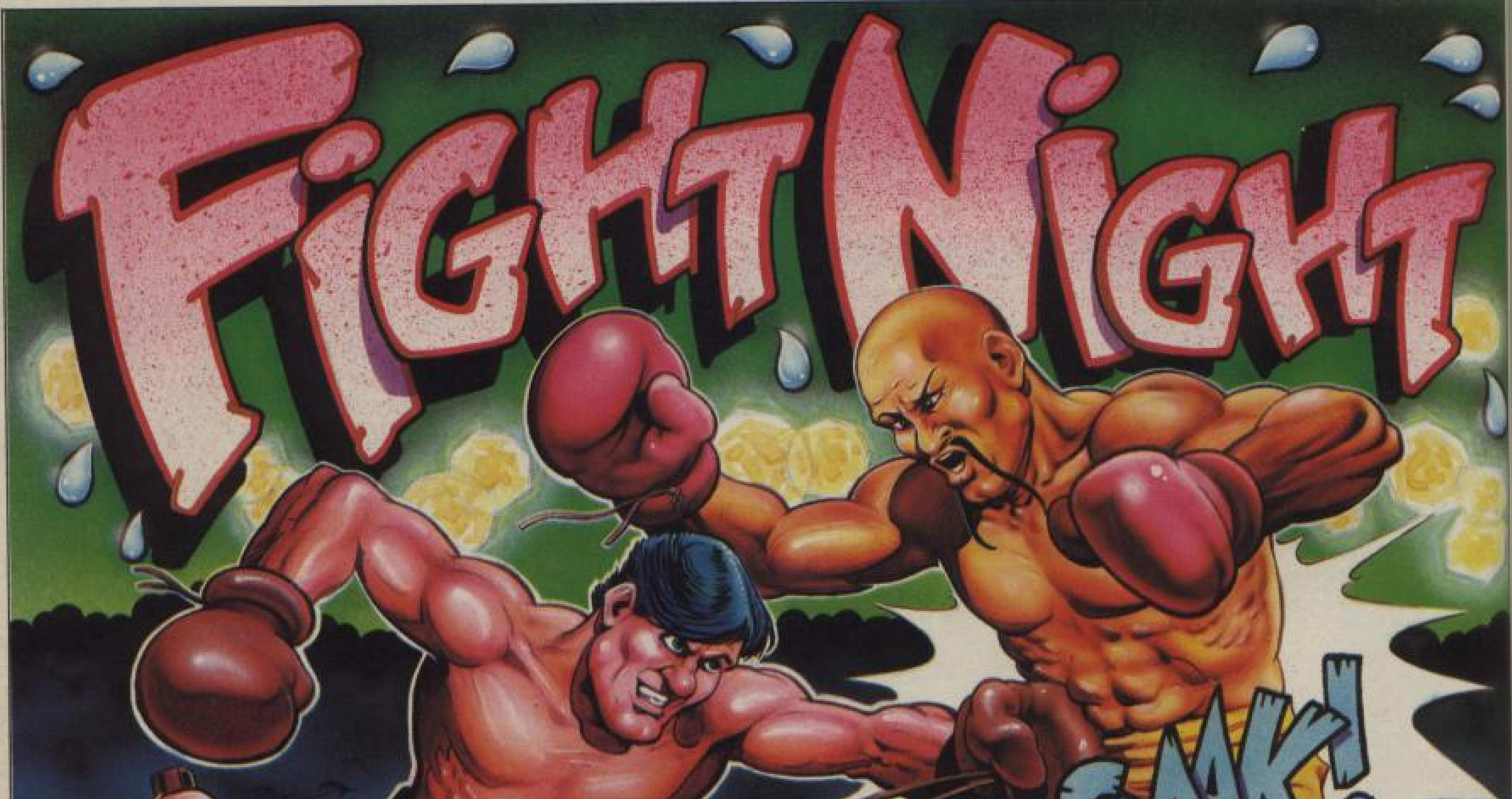
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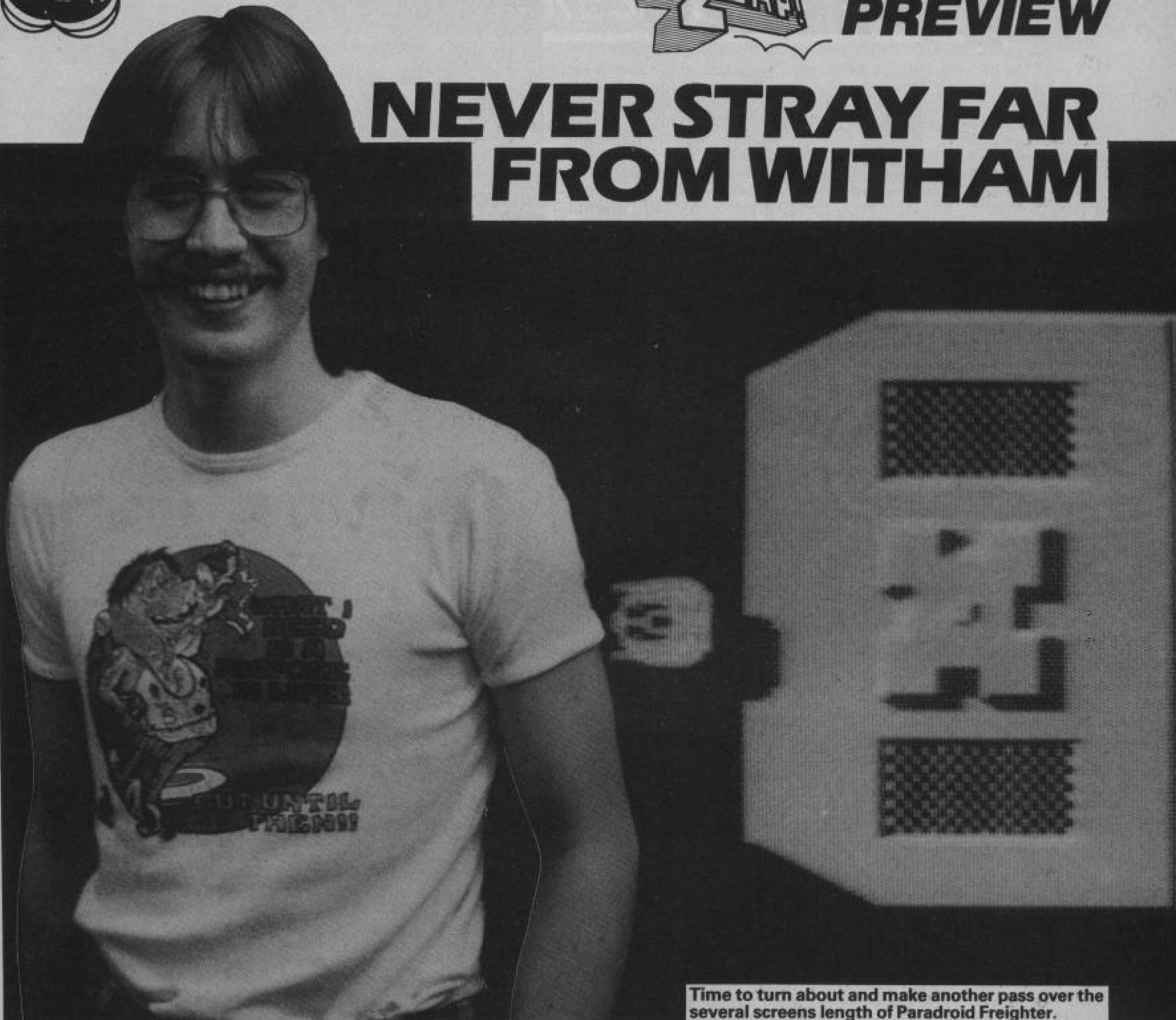
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ZZAP! PREVIEW

NEVER STRAY FAR FROM WITHAM



Time to turn about and make another pass over the several screens length of Paradroid Freighter.

Andrew Braybrook came to fame with his very first game, GRIBBLY'S DAY OUT. He topped it with the superb and original PARADROID. Roger Kean visited Hewson Consultants to get a sneak look at Andrew's third game, a follow up to PARADROID with the marvellously metallic sounding name of URIDIUM, and to ask Andrew a few personal and private questions . . .

'What's your favourite colour, Andrew?'

'It is probably blue, I can always remember going to work in a blue suit, so it must be. You can't get red suits, and anyway, I'd get locked out of the office.'

The Braybrook eyes under their specs looked a bit wary at this technical and investigative line of questioning, so to put him more at ease I asked him his age . . .

'25 a few days ago.'

This was getting a bit monosyllabic, so reaching into my repertoire of questions you ask programmers, I thought of; 'Okay, so where do you come from originally?'

Even warier looks, but . . . 'Witham, Essex. I've never strayed too far from Witham. North of Braintree doesn't exist, it's just a big drop on the other side.'

Now we seemed to be getting somewhere, and then it occurred to me to ask him how he got into programming, and the floodgates opened.

'It began with games on the mainframe at work. In COBOL. Several of us used to stay behind at night and play games and it developed from there. Suddenly I decided that I could do as well as that and stayed behind at night till 10 o'clock battling away with the old computer, writing COBOL games on it.

'I was a programmer who wrote accounting packages for Marconi — all very hush, hush. We were doing research and development in accounting, not very inspiring really but you see



Flying over a deck full of chaser ships, but your armour piercing fire can make big craters . . .

ZZAP! PREVIEW

an awful lot of nice utilities in that situation and it tends to raise people's standards of what you expect say with a Commodore or a Spectrum.'

In fact Andrew's first home computer love was the Dragon but when it died a death, he had to look around for another machine. At the time he was converting Steve Turner's Spectrum game 3D LUNATTACK and the two teamed up professionally.

'Because there was only Steve and myself working on the Spectrum we needed to diversify a little in case anything should happen to it and the second most popular machine was the Commodore. It was really more of a sensible business decision than a great desire to work on the Commodore.

'LUNATTACK was the first game I tackled, converting it onto the 64. But the first time I was let loose was with GRIBBLY'S DAY OUT.'

It's always interesting to see how a programmer goes about designing a game — do the gameplay elements arrive first, or is it the graphics that spark off the ideas?

'We start off by thinking what we'd like to see on the screen, what sort of movement, the control mode if you like. Then we'll start adding bits to it as it goes along and the final game isn't conceived at the beginning at all, it's built up very slowly and forced to work. There is a lot of discussion time with Steve at work and with my 'test pilots' — what do they want to see and basically I think what I want the game to do and try to make it work. Obviously if it doesn't work it gets ripped out and we try something else. It's quite a long process and we're adding things right up to the end.'

I noted that with the PARADROID 'Diary' articles in ZZAP! we've seen how the metallic graphics were arrived at and very quickly too.

'That's right. The original idea was to have a sort of blueprint type look but we quickly realised that the resolution of the Commodore wasn't good enough to do that. It was out of desperation almost that I needed another type of graphics system and I did a title screen for PARADROID written in big bas-relief letters and I suddenly thought that with very little change I could apply this to all the decks as well so I tried it and within a morning I could see that that was the look that was going to work and slowly I went through all the graphics changing them for this. So it did come fairly early on but because the other system didn't work and not because that was what we wanted at the time.'

A big change in style from GRIBBLY'S.

'It is. GRIBBLY'S was going to have more scientific structures but I think now the only things left are the power towers. Originally I was going to have cities built up but I realised that I didn't have enough characters in the character set to do it all. It was very easy to set up different looking rock structures from the same characters and suddenly GRIBBLY'S was turning into a more rural sort of game, so I started tearing out all of the man-made structures. I wanted the next one to be a more scientific type of game. PARADROID was more of a shoot em up, and they tend not to be as cute, so it did need a different type of look, a scientific look. Actually in PARADROID we originally wanted to have a garden area but it took so many characters to build the different things and there weren't any left over. Eventually it wouldn't have suited what the game was anyway. The game idea decides the graphics and vice versa — it's all very interactive.

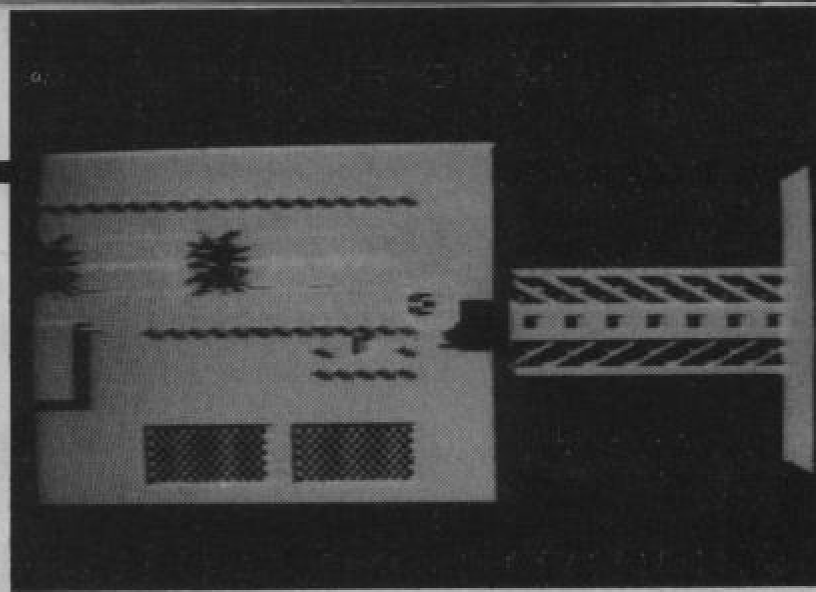
I asked how long he thought it would take to finish URIDIUM.

'Two months, perhaps three.'

Is he actually working to a deadline or is it like a piece of art, that's never quite finished?

'You do reach a stopping point when there isn't much more you can add to it; you start running out of memory and you have to stop and URIDIUM will reach that point. I've already nearly got all the coding that I need — it's getting quite big so it will just be building up in structures that will take the time. It's very much a question of how far artistically I want to go.'

At which point it seemed sensible to nip into the programming room next door with the Andrews Hewson and Braybrook to look at the demo disk he had with him ...



Your ship has just flown over the grid that should go tttttt . . .

The new game, URIDIUM, is set outside in space. The action takes place over 16 of the freighters whose interiors featured in PARADROID. The first sight of the harshly sun-lit bas-relief graphics simply takes the breath away. PARADROID's were excellent — URIDIUM's are superlative. Such crystal clarity has surely never been seen before like this? The black and white screen shots seen here fail miserably to do justice. As one of Hewson's other programmers played with the demo, flipping the little ship over in its astonishing 'twinkle turns', shooting parked fighter craft, Andrew explained.

AB *Well, we're thinking of somehow doing a follow-on from PARADROID. Some of your freighters have got through and paradroids are now being kept on here and it's your job to blow it to smitherines and I hope to have it dissolving away from one end when you've finally blown it up. You'll probably have to land on it. I'll mark out some area, and when you've blown up enough on top, ie all the other planes that are trying to blow you up, you'll land on it and have to do a type of transfer or interlude game where you have to set the self-destruct on the ship and then you'll finally see yourself taking off again.*

RK You seem to be quite into metal lately.

Yes, well I suppose it goes with the graphics look. I've just bought ZZAP! today and saw Z in it so I'm going to have to do something to out do that!

We've got various play options, one player, one joystick, two players one joystick, two players two joysticks and the coloured mode and black and white mode. I'm determined to go for the biggest high score letters going. I can incorporate them into the spaceship designs as well.

RK I like your shading there.

Yes it gives it a little more depth. I could do a trench sequence.

Andrew Hewson I'm looking forward to it going like in Star Wars where the little ship comes over your head at the beginning and then the big ship comes across making that awesome rattling noise. Are we going to get that?

Well it's all a possibility but bass notes on the Commodore are a bit farty aren't they?

AH And that grid bit you've got further along on the left. I think when your shadow gets over there it ought to go tttttt, like someone rattling a stick on railings.

RK Is that meant to be pink that ship?

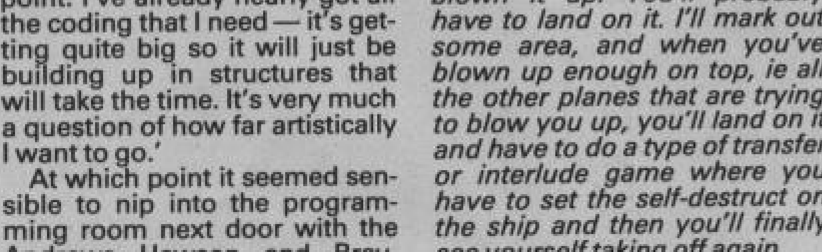
Pink? I shouldn't think so. I'm colour blind anyway, how should I know?

RK Will the freighters be bigger than they are on the demo?

They're twice as wide as GRIBBLY'S cave, and twice as wide as a PARADROID deck. So there's enough there to keep you going if I put sixteen of those in. I'm building them up to look like an aircraft carrier in space at the moment. In fact it's going to be like DEFENDER only it's DEFENDER from another point of view; also a bit like ZAXXON, with similar game objectives except you're able to fly in both directions, and you're looking from directly on top of the freighters with the 3D represented by shadows. There's full 50 cycles/second game scrolling to a single pixel resolution, so it gives 100% smooth scrolling, and variable speed scrolling means you can out-accelerate the chasing ships. You've plenty of rapid fire if you want it — and that's going to be an important part of it, the joystick control, the extent to which total rolls and partial rolls and what have you become an important a part of the game.

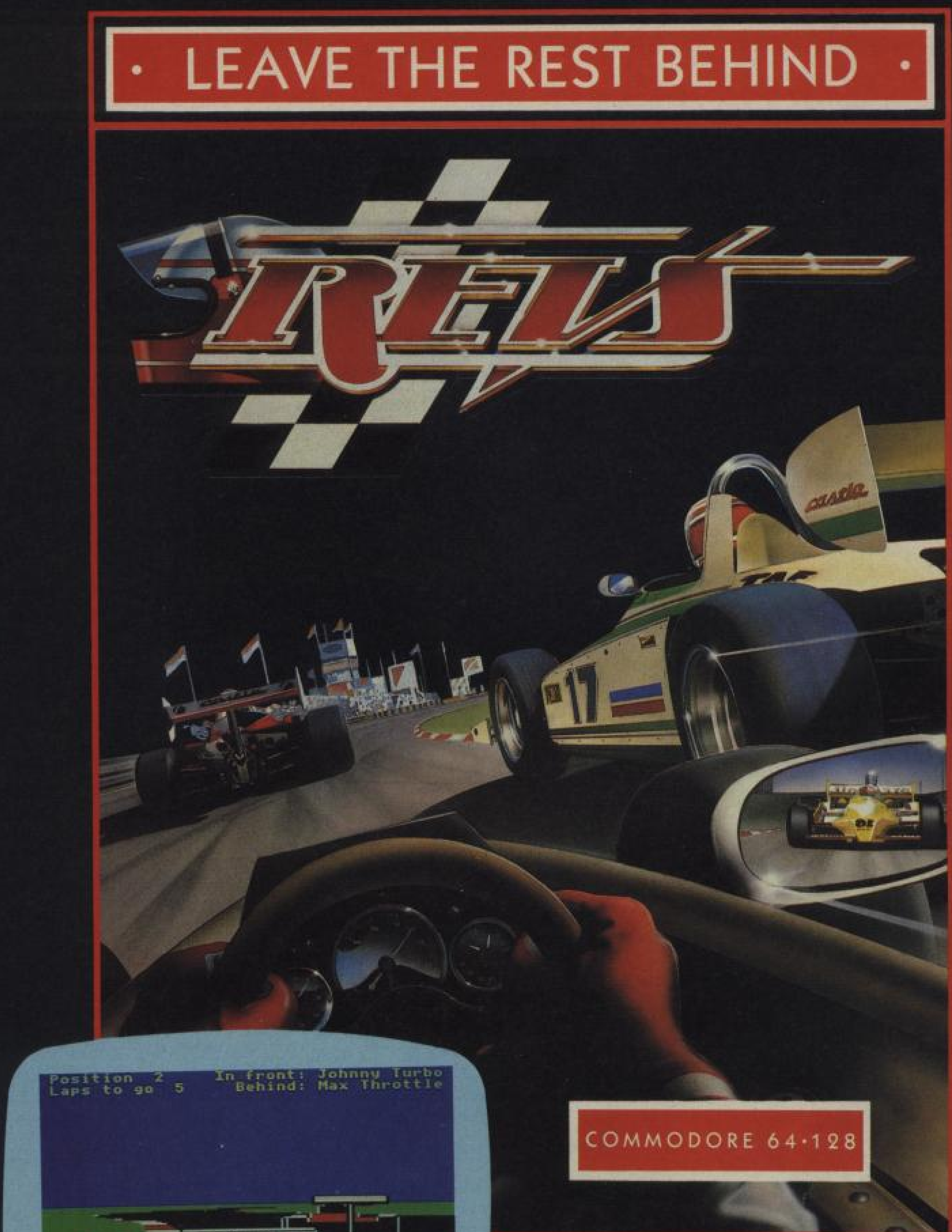
Expect to see URIDIUM in the shops sometime towards the end of February — I think it's going to be a classic . . .

Roger Kean



The craft does 'twinkle turns' and can also fly sideways, essential to negotiate some gaps in the freighters' structures. In this shot, you've just fired a shell and ZAXXON-style, the shell explosions can tell you whether you'll get through the gap or not . . .

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GOLD EDITION

THE SCORELORD SPEAKETH

So, it has reached that strange and cold time of year that you humans call 'Christmas.' Apparently you seem to enjoy this season, and spend a lot of time drinking alcohol and being silly. There's also some strange 'Santa' character who goes round giving out gifts to people; I hope he visits me (a new Hallucifier Mk 7 would not go amiss).

Anyway, perhaps this 'Santa' being will bring lots of Commodores to all the poor, unfortunate people who don't own them. I sometimes feel sorry to see the masses of ignorant fools trying to play games which are masked by attribute problems! One good thing, though — I should think that my elite ranks will swell once the festive season is over, and gameplayers have had a chance to play some of the latest pieces of software.

I have included a few new hi-score files this month, and I've noticed that Rignall appears in nearly all of them. This must NOT happen. Play now and send your higher scores in, lest his massive ego grows large enough to push my Command Module out of orbit.

One of the new files is *Ballblazer*, an excellent sport which was used as an inauguration to the Videodromes when I joined. If you want to enter your achievements then you'll have to strictly adhere to the rules. You must SHUT OUT (win ten — nil) a droid within 3 MINUTES to be able to say that you have beaten it and you must play the Commodore version (that applies to all games). For example The Rignall shut out a level four droid, and therefore can say he has beaten it. I'm not interested in any scores other than a shut out. You have been warned (again).

I have noticed that some idiots have been sending letters to the ZZAP! RRAP section complaining about the way I refer to Rignall and Penn (or the other way around — whichever you prefer). What is the matter, you jaundiced cowards. If there are any complaints, then make them to me! Are you all too scared of my mighty wrath? Pah, you should try and stay in the same room as them when they're playing a game — their revolting smiles of glee when they break yet another record are enough to cause any beings' stomachs to churn.

That is all for this month, I hope to see you all playing games even more during 1986 when I will next speak to you. Until then, make good use of your time and have a binary Christmas.



1985 (Mastertronic)
22,982 Neil Rolls, Wethersfield, Essex
19,250 Stephen Sherlock, Wirral, Merseyside
19,159 Derek Holmes, Wallasey, Merseyside

ACTION BIKER/CLUMSY COLIN (Mastertronic)
267,139 Colin Box, Brampton, Cumbria
265,503 Jason Belcher, Witney, Oxon
263,410 Chris Russel, Rotherham, S Yorks

BATALYX (Ariolasoft)
5,630,801 Leslie Blakemore, Manchester
5,630,800 Julian Rignall, ZZAP!
3,798,000 Jim Thomas, Leicester

BLUE MAX (US (Gold)
33,730 Martin Beaver, Swindon, Wilts
26,420 Neil Robinson, Wellingboro', Northants
24,750 Michael Woodman, LLansamlet, Swansea

BEACH HEAD (US Gold)
838,200 Michael Chappell, Kent
808,000 Peter Mason, Inverness
756,000 Carlton Walls, Norwich

BEACH HEAD II (US Gold)
1,872,300 Robert Henwood, Bridgewater, Somerset
1,366,800 Gary Penn, ZZAP!
1,248,000 Barry Nicholou, Reading, Berks

BOUNTY BOB (US Gold)
8,585,600 Kristin Keegan, Kilmarnoch, Ayrshire
414,300 Alan Riddiough, Saltburn, Cleveland
339,000 Michael Orwel, Bognor Regis, W Sussex

BLACKWYCHE (Ultimate)
Finished 0.25 Colin May, Hollesley, Suffolk
Finished 0.40 Stephen, Oldroyd, Wakefield, W Yorks
Finished 0.50 Martin Royle, Liverpool

BALLBLAZER (Activision)
Shut out: Droid 5 Sean Masterson, ZZAP!
Shut out: Droid 4 Julian Rignall, ZZAP!

CAD CAM WARRIOR (Taskset)
121,053 Marc Childerhouse, Ashmanhaugh, Norwich
11,018 Richard Chalu, Norwich, Norfolk
6,175 Mark Coleman, Blackburn, Lancs

CRAZY COMETS (Martech)
28,541 M Stubbs, Cleveland
25,620 Gary Penn, ZZAP!
14,780 Julian Rignall, ZZAP!

CONFUZION (Incentive)
31,145 Colin Box, Brampton, Cumbria
29,350 David Weaver, Stourport-on-Severn, Worcs
28,475 Mark Taylor, Stanford-le-Hope, Essex

CAULDRON (Palace)
1,113,475 Simon Anforth, London
160,000 Darren Smith, Suffolk
31,250 Gary Penn, ZZAP!

CHICKEN CHASE (Firebird)
3,691,180 Colin Box, Brampton, Cumbria
973,425 D J Murray, Hoveringham, Notts
923,643 Paul Yendall, Exeter, Devon

CYBOTRON (Anirog)
3,652,500 Richard Barker, Leeds
1,250,000 Stephen Blidgeon, Manchester
436,200 James Thomas, Fishguard, Dyfed

DEFENDER (Atarisoft)
3,115,350 Ian Carrel, Langstone Hants
3,005,675 Gareth Baron, Tyne and Wear. 3,000,150 Julian Rignall, ZZAP!

DIG DUG (US Gold)
999,400 Sherif Salama, Cairo, Egypt
879,500 Julian Rignall, ZZAP!
175,000 Philip Desmond, Colchester, Essex

DAVID'S MIDNIGHT MAGIC (Ariolasoft)
1,342,310 M Watkins, Newport, Gwent
1,222,210 Malcolm Stretton, Berkhamstead, Herts
598,530 Gary Penn, ZZAP!

DROPZONE (UK Gold)
3,246,980 M Orwell, Bognor Regis, W Sussex
2,028,780 Peter Mcarthy, Weston-S-Mare, Avon
1,859,070 James Thomas, Leicester

EVIL DEAD (Palace Video)
953,200 S Jackson, Northwich, Cheshire

ENTOMBED (Ultimate)
Fin. 0.36 Mark Wilson, Durham
Fin. 0.38 Gary Penn, ZZAP!
Fin. 0.40 Julian Rignall, ZZAP!

ENCOUNTER (Novagen)
643,000 Vinay Narayan, London E7
632,000 Julian Venus, Winchester
608,300 Niel Karamat, Halifax, W Yorks

FRANKIE GOES TO HOLLYWOOD (Ocean)
87,000 Gary Sampson, Stratford, London
87,000 Darren Mudd, Middlesbro', Cleveland
87,000 Liam Jeffries, Penymynydd, Clwyd

FINDERS KEEPERS (Mastertronic
£2708.67 Simon Wright, Gosport, Hants

GUARDIAN (Alligata)
1,020,950 Julian Rignall, ZZAP!
592,600 Andy Moss, Coventry
467,350 Khalid Mirza, London

GHOSTBUSTERS (Activision)
$53,500 Rachel Watson, Aberystwyth, Dyfed
$52,000 Craig Dibble, Droitwich
$45,000 Warren Minton, Luton, Herts

GRIBBLY'S DAY OUT (Hewson Consultants)
16,284 Bradley Cole, Bristol
14,497 D Davies, Altrincham, Trafford
12,137 Colin Box, Brampton, Cumbria

HYPERSPORTS (Imagine)
175,512 Norman Stevens, Stratford-On-Avon, Warks
153,938 Julian Rignall, ZZAP!
145,165 Stewart Brewster, Manchester

JUMPMAN (Epyx)
156,300 Paul Campbell, N Ireland
104,550 I Final, Leighton Buzzard, Beds

KONG STRIKES BACK (Ocean)
2,071,210 Drew Roger, Dunbartonshire, Scotland
2,030,795 Jonathan Smith, Newport, Gwent

KORONIS RIFT (Activision)
13,450 Julian Rignall, ZZAP!

MR DO (US Gold)
7,566,250 Chris Jones, Exeter, Devon
7,038,050 Bradley Cole, Bristol
4,652,600 Russel Marsh, Mansfield, Notts

MONTY ON THE RUN (Gremlin Graphics)
7,000 (Cheat Mode operative) Julian Rignall, ZZAP!
3,550 Dan Williams, London

NIGHT MISSION PINBALL (Sub Logic)
38,234,230 M O'Reilly, Rishton, Lancs
10,783,460 Julian Rignall & Gary Penn, ZZAP!
3,586,560 Gary Penn, ZZAP!

ORM AND CHEEP (McMillan)
Solved Gary Liddon, ZZAP!
Loaded Julian Rignall, ZZAP!

PITFALL II (Activision)
199,000 Mark Hardy, Norwich, Norfolk
199,000 Mark Bishop, Hemel Hempstead, Herts

PASTFINDER (Activision)
380,190 Jonathan Bethell, Eaton Bishop, Herefordshire
342,690 Paul Montague, Eaton Bishop, Herefordshire
269,525 James Callaghan, Skelmersdale, Lancs

POLE POSITION (US Gold)
134,650 Julian Rignall, ZZAP!
131,000 Robin Candy, CRASH
130,360 Daniel Shannon, Bootham, York

PARADROID (Hewson Consultants)
95,335 Robert Orchard
85,340 Andrew Braybrook (wot dunnit)
59,470 T Ledgard, Reading, Berks
52,355 Patrick Bree, London
46,610 Richard Butler, Dunmow, Essex

QUO VADIS (The Edge)
2,970,400 D Davies, Altrincham, Trafford
2,967,100 Michael Bradshaw, Gomeral, Cleckheaton
2,750,650 Michael Shaw, Dunkin, Cheshire

ROLAND'S RAT RACE (Ocean)
137,710 Wayne Atkinson, Warley, W Mids
94,950 Beverley Turnbull, Colchester, Essex
47,400 Mark Taylor, Stanford-le-Hope, Essex

ROCK 'N' BOLT (Activision)
$340,189.40 Nicholas Birds, Buxton, Derbyshire
$136,905.25 Jaz/Gaz (relay), ZZAP!
$21,377.25 M O'Reilly, Rishton, Lancs

RESCUE ON FRACTALUS (Activision)
296,498 T N Branston, Cropwell Butler, Notts
255,897 Matthew Clark, Sutton, Surrey
158,954 Rachel Watson, Aberystwyth, Dyfed

ROCKFORD'S RIOT (Monolith)
62,439 Bradley Cole, Downend, Bristol
58,427 K Dudley Doncaster, S Yorks
41,862 Chris Williamson, Leicester

RASKEL (Budgie)
210,800 Julian Rignall, ZZAP!

RAID ON BUNGELING BAY (Ariolasoft)
167,450 Simon Perry, Woking, Surrey
146,200 Glenn Vyse, Irnham, Lincs
142,850 Stuart Brewster, Middleton, Manchester

SCARABAEUS (Ariolasoft)
59,800 Jan Massey, Ludlow, Shropshire

STAR WARS (Parker Bros)
126,642,160 Richard Cosgrove, Nottingham
100,366,474 M Woolford, Yeadon, Leeds
50,074,963 Paul Baker, Swindon, Wilts

SLINKY (US Gold)
100,000,000 (Atari version) Julian Rignall, ZZAP!
918,000 Zeno Winkens, Currucloe, Co Wexford

SUPER ZAXXON (US Gold)
59,000 M Stubbs, Cleveland
55,900 Julian Rignall, ZZAP!

SKYFOX (Ariolasoft)
132,600 Jim Thomas, Leicester
107,700 Richard Calu, Norwich
102,500 Julian Rignall, ZZAP!

SUPER PIPELINE II (Taskset)
208,920 Paul Adams, Huntingdon, Cambs
128,400 Warren Craigie, Edinburgh
150,420 Gary Penn, ZZAP!

THING ON A SPRING (Gremlin Graphics)
31,796 Darren Broad, Bromley, Kent
26,102 Andy Williams, S Wirral, Cheshire
13,257 Andrew Grifo, Worsley, Manchester

TOY BIZARRE (Activision)
603,760 J Mclean, Rhondda, Mid Glam
599,200 Philip Wilson, Belfast
104,240 Gareth Baron, Tyne and Wear

WIZARD'S LAIR (Bubble Bus)
188,665 Philip Alderson, Scarborough
79,180 Julian Rignall, ZZAP!
63,160 Steven Bedser, Ropely, Hants

2WIZARD OF WAR (Commodore)
515,600 Jon Baker, Moreton Thame
400,100 David Scott, Walsall, W Midlands
345,000 Kevin Adamson, Peterborough

WHO DARES WINS II (Alligata)
91,350 Aldrin Quiben, London E7
31,100 Julian Rignall, ZZAP!

WIZARDRY (The Edge)
12,800 Andrew Grifo, Walkdern, Worsley
7,100 Julian Rignall ZZAP!
5,200 Peter Conelly, Loanhead, Midlothian

Z (Rhino)
45,700 Gary Penn, ZZAP!
42,500 Julian Rignall, ZZAP!

Quite a few of you have been writing in with records on the three Epyx sports simulations. I'm afraid I can't print them all, but here are the records on the ZZAP! disks so you know what to aim for.

Summer Games
High Diving 698.00 Jaz
Gymnastics 20 Gaz
4X400 Relay 2.30.1 Gaz
100m Dash 9.11 Jaz/Gaz
100m Freestyle 23.1 Gaz
4X100m Relay 2.20.5 Gaz
Pole Vault 5.80 Jaz/Gaz
Skeet Shooting 25 Jaz/Gaz

Summer Games II
Triple Jump 17.55 Jaz/Gaz
Javelin 103.45 Jaz/Gaz
High Jump 2.50 Gaz
Equestrian 0 Gaz/Jaz
Rowing 26.4 Gary/Jaz
Cycling 27.3 Jaz
Kayaking 1.28 Gaz

Winter Games
Hot Dog 10 Rachel (Watson)
Biathlon 1.40 Jaz
Speed Skating 26.9 Jaz
Figure Skating 4.7 Gaz
Ski Jump 220.00 Rachel
Bobsled 21.69 Rachel
Freestyle Skating 4.5 Gaz

ROBIN OF THE WOOD

Odin Computer Graphics, £9.95 cass, joystick or keys (definable)

From a time outside history, before the language of the English was ever written down, there came to us stories and legends of heroes and valiant folk. One such story was that of Robin, son of Aleric, keeper of the silver arrow. That was until it fell into the possession of the Sheriff of Nottingham, who treacherously killed Aleric in the process. The arrow means nothing to the Normans, but to the Saxons — it is the sacred symbol of freedom.

Many years passed, in which time Robin of the Wood caused much havoc by robbing the rich and giving to the poor. The Sheriff, wishing to ensnare said fellow of the wood, decided to offer the silver arrow as a prize to the archer who could shoot the straightest. Knowing full well that Robin would not be able to resist the challenge, the Sheriff sent his Norman knights out into the wood to hunt for him.

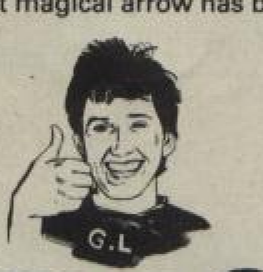
You play the part of Robin and it is your mission to recover the silver arrow for the Saxons by winning it in the competition. But before you can compete you must first complete — several other tasks. Ent, the old and wise, has in his keeping your bow, sword and three magical arrows. These arrows will safe guard you against recognition by the Sheriff. However, once the last magical arrow has been fired you can be recognised and must therefore escape before you get caught by the Normans. To relieve Ent of your possessions he must be given three bags of gold (for each weapon). Unfortunately the gold is in the company of the Bishop of Peterborough. Who is in turn in the company of several nasty Norman soldiers. So, some nifty sword play is required . . .

Thankfully these can be conveniently found lying about the wood.

The Normans aren't the only inhabitants of the wood. While travelling to the castle you are more than likely to encounter an extremely attractive Witch. She sends you straight to the castle dungeon unless you give her the correct quantity of flowers. Should you become injured then a visit to local hermit doctor pays dividends. He isn't too friendly where weapons are concerned though. If you are unfortunate enough to run into the Sheriff of Nottingham on your travels you may well find yourself inspecting his dungeons at rather close quarters!

At the bottom of the screen





Odin are starting to make a big name for themselves, what with their first smash hit, Nodes of Yesod *and now this . . .* Robin of the Wood *is the sort of game that is so very easy to get into and can be played for ages without getting boring. The graphics are well animated and nicely drawn. The backgrounds are also excellent although they do get a little muddled with the other graphics at times. As is the case with all games of this type, playing for a long time without getting anywhere leads to boredom. If you do persevere though, you will find that* Robin of the Wood *is an excellent game and worthy of attention.*



My initial impression was that Robin *was in fact a glorified version of* Sabre Wulf. *On playing I soon found that this was not so and that it's as much like* Sabre Wulf *as* Nodes of Yesod *is* Underwurlde.

ZZAP! TEST

SIZZLER





The music is great too — *it sounds just like an old mediaeval tune and gives the game even more of an atmosphere. If Odin should keep on producing such quality software as this and* Nodes of Yesod, *they could well become one of Britain's leading software houses during 1986.* Robin of the Wood *is a real classic and a game which should keep the most hardened arcade adventurers puzzling over Christmas.*

Robin of the Wood *contains some of the most detailed and colourful graphics I've seen on the 64. The backdrops are amazing (especially those of the woods) as are the characters who are all excellently defined and animated — especially the cute little hedgehogs. The game isn't just pretty to look at either, as it contains some excellent features.* Robin *is pretty similar to* Sabre Wulf *in its approach,* but it has far better and more varied gameplay.

There are lots of sub-tasks to complete before you can actually enter the archery competition, making Robin *far superior to an average 'collect em up' style maze game.*



The graphics are on a par with Odin's previous release, Nodes. *The scenery is generally excellent in its definition and is appropriately coloured as are the sprites, who are as equally well animated as they are drawn.*

The tune played throughout the game is very good (as is the piece on the title screen) and sort of drives you on as you run around the play-area, consisting of several hundred screens.

Robin of the Wood *is a very pleasant and compulsive game to play and is, to my mind, one of the best arcade adventures on the 64. It looks as though their next release, the* Arc of Yesod *will also be of such high quality. If Odin keep this up I think we will see a lot more of them next year.*

there is an indication of Robin's energy status in the form of a row of hearts. If, and when, Robin runs into anything he shouldn't, the bar depletes until it reaches zero and a life is lost. Below this are displayed any objects carried. There are a quite a variety of things to be found about the wood and they are taken by simply moving over them. Only when you have collected all of the necessary weapons and gained access to the castle are you given the chance to win the silver arrow.

Presentation 90%
A goodly number of options and many pleasant touches.

Graphics 95%
Some superb backdrops and excellently drawn and animated sprites.

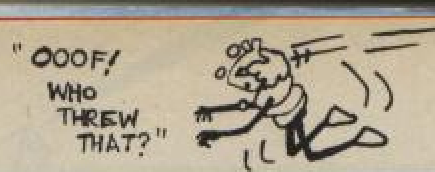
Sound 80%
Bouncy, driving and atmospheric mediaeval tunes.

Hookability 93%
Plenty to explore, map and get into . . .

Lastability 90%
. . . and a large wood to get out of!

Value For Money 90%
Worth its quota of groats.

Overall 92%
An excellent arcade adventure.



ZZAP! TEST

SCALEXTRIC

Leisure Genius, £9.95 cass, joystick or keys



Scalextric is a one or two player racing simulation based around the toy set of the same name.

The screen is split into two halves, each half being a screen in its own right which shows the a view from one of the cars. Therefore if player two is behind player one then he'll see player one's car in front of him. If he overtakes player one then player one sees player two overtake him and roar into the distance.

Underneath the two main displays are two boxes which show each player's status. Each box contains a map of the course being raced, showing where the player is on the map, as well as displaying the speed of the car, lap time and lap number.

Every time you load up the game you have to go through a number of options before starting to race. First you are asked to input your name and the second player's name. If you don't have a fellow player then the computer will supply one (usually called Lauda, Tambay, Piquet or Brundle)! You can then select the skill level of the computer from three settings. This determines the speed the computer car takes corners (on level three it's just about impossible to keep up with it since it takes all corners at about 200 mph!).

Once you've decided who is racing, it's time to select a venue. The computer asks whether you want to design a track or load one you've designed previously. If you don't want to race on a custom-made track, then the computer displays a series of preset tracks (all models of real life courses such as Silverstone, and Rio). When you've selected one of these and decided the number of laps to be run, then you can start racing.

If you select the track designing option, the screen clears and a box containing 16 different sections of track appears above the main display. You are asked to locate the start/finish section which you do by moving a little cursor to the required position and pressing the fire button. Once you've done that then all you have to do is select the different sections of track and the computer assembles them for you. Some pretty neat courses can be constructed since there are heaps of different corners, chicanes and straights. The process of building a course is a lot faster than with *Racing Destruction Set*, and it's possible to construct a race-worthy course within a few minutes.

The actual racing is the best part of the game. Unlike *Pitstop II* you don't have to worry about tyre wear, fuel consumption or other cars — all you've got to do is stay on the track and get round it faster than the opposition. The controls are pretty simple, push the joystick forward to accelerate (to a max of 240 mph), back to brake and left/right to steer the car round corners. If you take a corner too fast then you'll skid to the opposite kerb and slow right down until you can regain control of the car again. The car is virtually indestructible so you don't have to worry about blowing up if you treat it roughly, although if you do take things too fast you'll lose precious seconds when you start to hit the kerbs. Careful driving IS in order — especially through the chicanes!



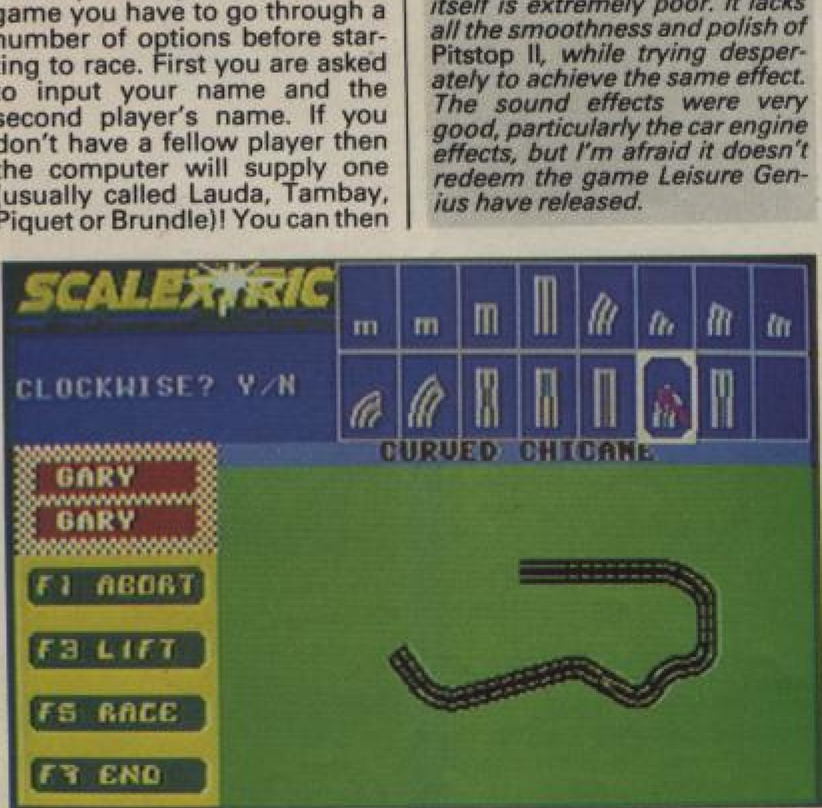
Amazing how the computer version of slotting bits of plastic track together and racing model cars is merely a Pitstop II *copy. The only real difference is the screen designer, in which you can make up a track pretty much the way you would with the real thing. The screen designer is very good but the racing game itself is extremely poor. It lacks all the smoothness and polish of* Pitstop II, *while trying desperately to achieve the same effect. The sound effects were very good, particularly the car engine effects, but I'm afraid it doesn't redeem the game Leisure Genius have released.*



Leisure Genius have taken quite a gamble in releasing a race game, especially with the well established Pitstop II *as competition. There are some similarities to the aforementioned classic, such as the split screen display but otherwise* Scalextric *is a good ol' fashioned racing game. The track designer is the most innovative feature, allowing you to design and race your very own circuits. Despite having relatively few links with the toy set of the same name,* Scalextric *is in fact a cut above most race games and is one I would recommend to fanatics of the genre.*



I think people could well be put off by this game because of its great similarity to Pitstop II. *If that does happen then it would be a shame since* Scalextric *does have some really nice features. The track designer, for example, has different types of chicanes and numerous bends which can be used to build some really brilliant tracks. The graphics and playability aren't as good as the standards set by* Pitstop II, *but the corners do work well, unlike those in* Pitstop II. *I don't know why Leisure Genius thought they needed to buy the rights to Scalextric to market a game like this — as a race game it stands up well on its own. In fact the title makes it all seem a little silly because the game doesn't have any real elements of slot car racing. I'm sure Leisure Genius could have produced something more like a slot car racing game if they'd thought about it. If you are a racing game nut then take a look at this — it isn't bad, but by no means is it a classic.*





Presentation 88%
Very easy to use track designer but a few minor niggles such as annoying delays.

Graphics 75%
Big, bold cars but no true feeling of 3D when driving.

Sound 68%
Reasonable rendition of the BBC Grand Prix theme and good effects such as the screech of tyres.

Hookability 76%
All the addiction of a good race game.

Lastability 80%
Three very tough computer cars and a two player option plus the ability to race your own circuits.

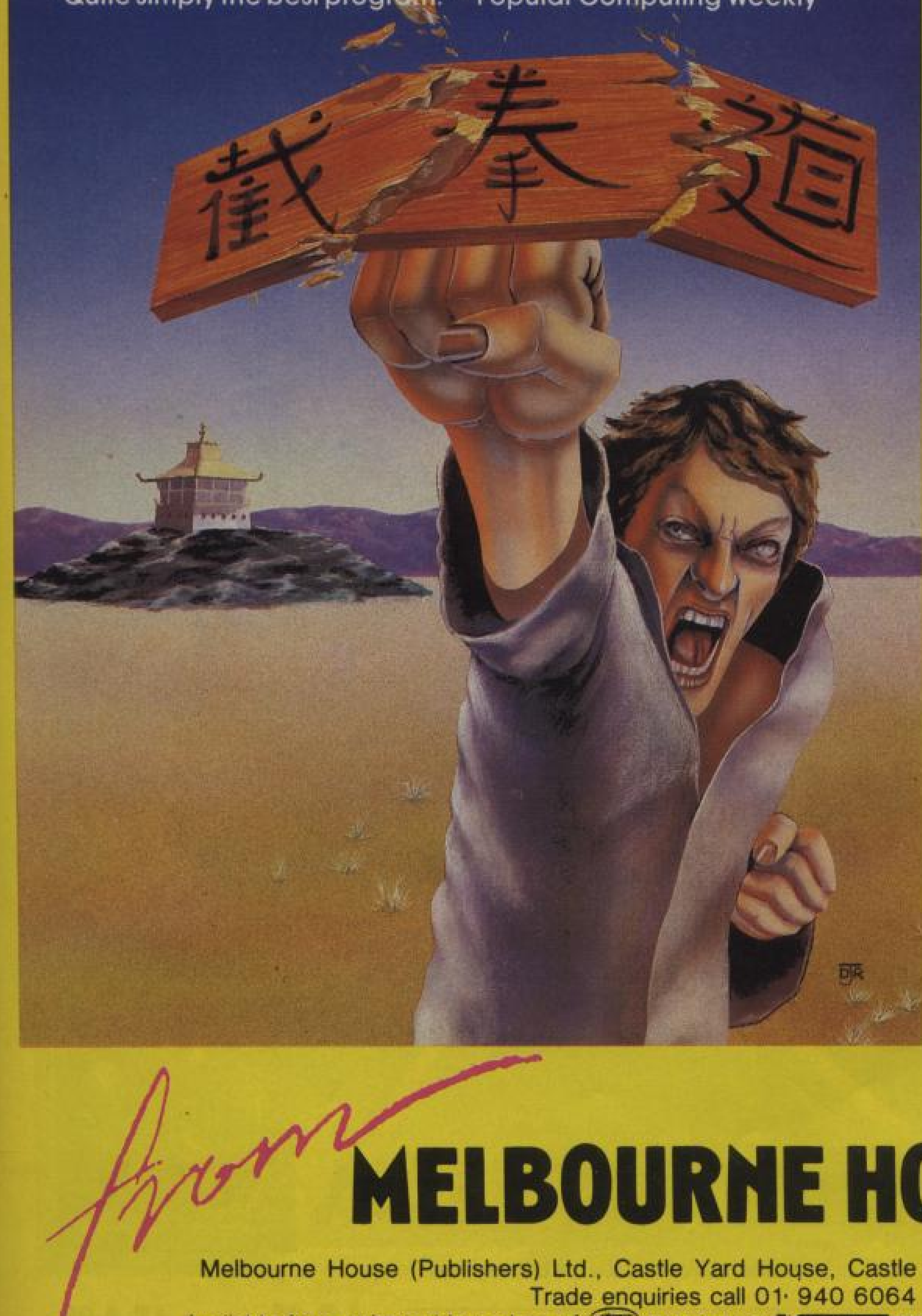
Value For Money 75%
Although *Pitstop II* is the same price, *Scalextric* has enough redeeming features to make it worthwhile.

Overall 78%
A competent race game, but is it too late?

THE WAY OF THE *exploding fist*

Become a master of this mysterious ancient art: progress from novice to Tenth Dan and test your strength and discipline. You can control your character with either joystick or keyboard - 18 different manoeuvres including blocks, flying kicks, leg sweeps, roundhouse and even somersaults!

Challenge the computer, facing opponents of progressively greater skill, or compete with a friend. THE WAY OF THE EXPLODING FIST has it all - addictive competitive action, dazzling graphic animation and sound. The wait is over - you are about to face the challenge of a lifetime! "Spectacular, startlingly original epic, most televisual game I have encountered."- Daily Mail. "Quite simply the best program." - Popular Computing Weekly



“The Way of the Exploding Fist is virtually beyond criticism – technically brilliant and visually absorbing.”
POPULAR COMPUTING WEEKLY

“Melbourne House's karate simulation explodes on to the Amstrad. This is a great arcade scoring game as well as wonderful family entertainment.
In Way of the Exploding Fist, Melbourne House have scored a great hit.”
AMTIX

“As a sports simulation, this is one of the finest and most realistic we have seen. As an arcade game, it's addictive and pacy. It's clearly destined for the top.”
SINCLAIR USER

“I can't tear myself away from this hit game, a karate contest called The Way of the Exploding Fist.”
DAILY EXPRESS

“The graphics made my eyes pop out. Fantastic sound effects, state of the art animation and brilliant game play. One of those games that you can get out time and time again.”
ZZAP

“By far and away the best sports combat simulation available. Exploding Fist on the Spectrum is the best game.”
CRASH

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GETTING THE MOST OUT OF COMPUNET

Any regular user of **compunet** will tell you that there is an absolute wealth of information just waiting to be accessed. There are programs, utilities and pages of information from Compunet itself, but the bulk of Compunet software comes from the users who upload demos, programs and views into the Compunet mainframe for others to use and enjoy.

The area where programs can be up and down loaded, and one much frequented by Compunet users, is called **The Jungle**. Here there are several main directories leading to many sub-directories. For example four very popular directories in The Jungle are the **Art Gallery**, **Games**, **Chatline** and **Music Hall**. If you go through a main directory to, say, the games section then you're given a sub-directory containing many programs, demos and information on games software.

The **art Gallery**, run by Tony Crowther, is where users with an artistic bent can draw up pictures and upload them. If they're any good (like Bob Stevenson who drew the Rambo picture printed last month) they get included in the 'Hall of Fame' where there are personal directories containing a 'folio' of the user's work. Other users can then access those directories and download the programs so they can admire the artist's work. You don't have to be a brilliant artist to get your programs included — there are other sub-sections in the Art Gallery like the world's worst art section! Here some REALLY dire pictures are uploaded (usually done with Commodore keyboard graphics). Some of them are very funny indeed, one called 'horse race' particularly caught our imagination — all it showed were a few PI signs trundling across the screen. Even members of the ZZAP! team have uploaded an effort called 'crash out' which looked like a crashed Commodore screen!

The Music Hall is another very creative section where users can up/download music programs. It is here that a certain 'Mighty Bogg' (Compunet ID: GM3) has become a cult hero by producing some of the best Commodore music this side of Rob Hubbard. Some of his classics include **Axel F**, **White Wedding**, **Shake the Disease** and **The Snowman**, all very good and well programmed tunes. Tony Crowther has a few pieces in the Music Hall too, another version of **Axel F** and the Led Zepplin classic **Stairway to Heaven**.

A very popular area in the jungle is the **Games Section**. Here users (both famous and unknown) upload their programs for others to try out, be they utilities, demo programs or even mini games. Most of the programs are free, but occasionally you'll be charged a small sum if it's big and complex. Quite a few famous names crop up in this department — a certain Yak the Hairy (ID: LLAMA) has quite a large directory full of demonstration progs and news. It was from his directory that we got our first look at some of the subgames from **Batalyx** - the **Syncro II** and **Iridis Base** screens were put up long before the game was finished. Tony Crowther also has a directory in the games section (he seems to get everywhere in Compunet), although it's rather sparse at the moment with only one program in it.

A really brilliant feature about Compunet is its **Chatline**. Using this you can talk to Commodore owners all over Britain. The process of chatting is very simple — all you do is log onto the Chatline directory and upload a frame (or frames) of text. All text frames are put into a directory for everyone to have a look at. If you see something that catches your interest or makes you annoyed then you can upload a frame and tell everybody just what you think. Quite often you'll see the likes of LLAMA and ZZAP! make an appearance, giving you a chance to gossip, give your points or even ask questions.

Another way of contacting other users is through the more private **Mailbox** system. Here you can send personal messages to one another which can be viewed when the user logs on.

If you're having problems with your 64, running programs or whatever, then you can make use of the **Helpline**. Here you can upload a frame with your problems and get a reply which should solve your troubles.

If it's news you're after then you should make a bee-line for the Compunet news section. This is quite a large directory containing all the latest news and gossip from the world of computers.

If you're new to Compunet and are slightly confused about using the system then you can always look up the **Information** pages where you're given hints and tips on how to get the most out of Compunet.

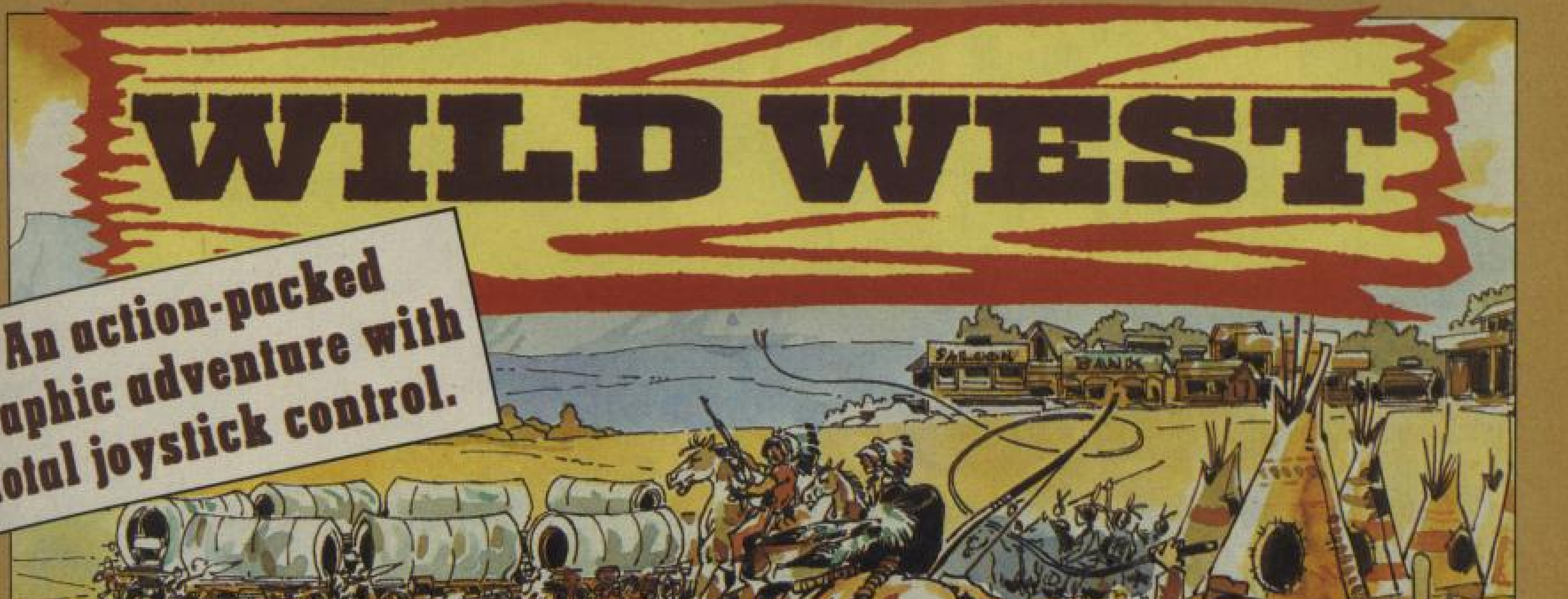
Adventurers are catered for in a big way with Compunet's own MUD (Multi User Dungeon) adventure. You can log into MUD, explore, meet and fight other adventurers in a large interactive adventure environment. There's also a large MUD club section with news, views and tips for new users.

Should you be a more serious Commodore user and business is more in your line then you can always log onto the **Business Jungle**. Here there are many, many directories chock full of business programs, word processors and news sections. There are also directories containing reviews and articles on business software.

Compunet seems to have sections for anything — there's even a lively directory called **The Pink Triangle** which caters especially for gay Compunet users.

Now, of course, there's the **ZAP Club** which gives you the hottest games news, views, reviews, cheats, pokes, tips, adventure help and club offers. There's never been a better time to buy a modem . . .

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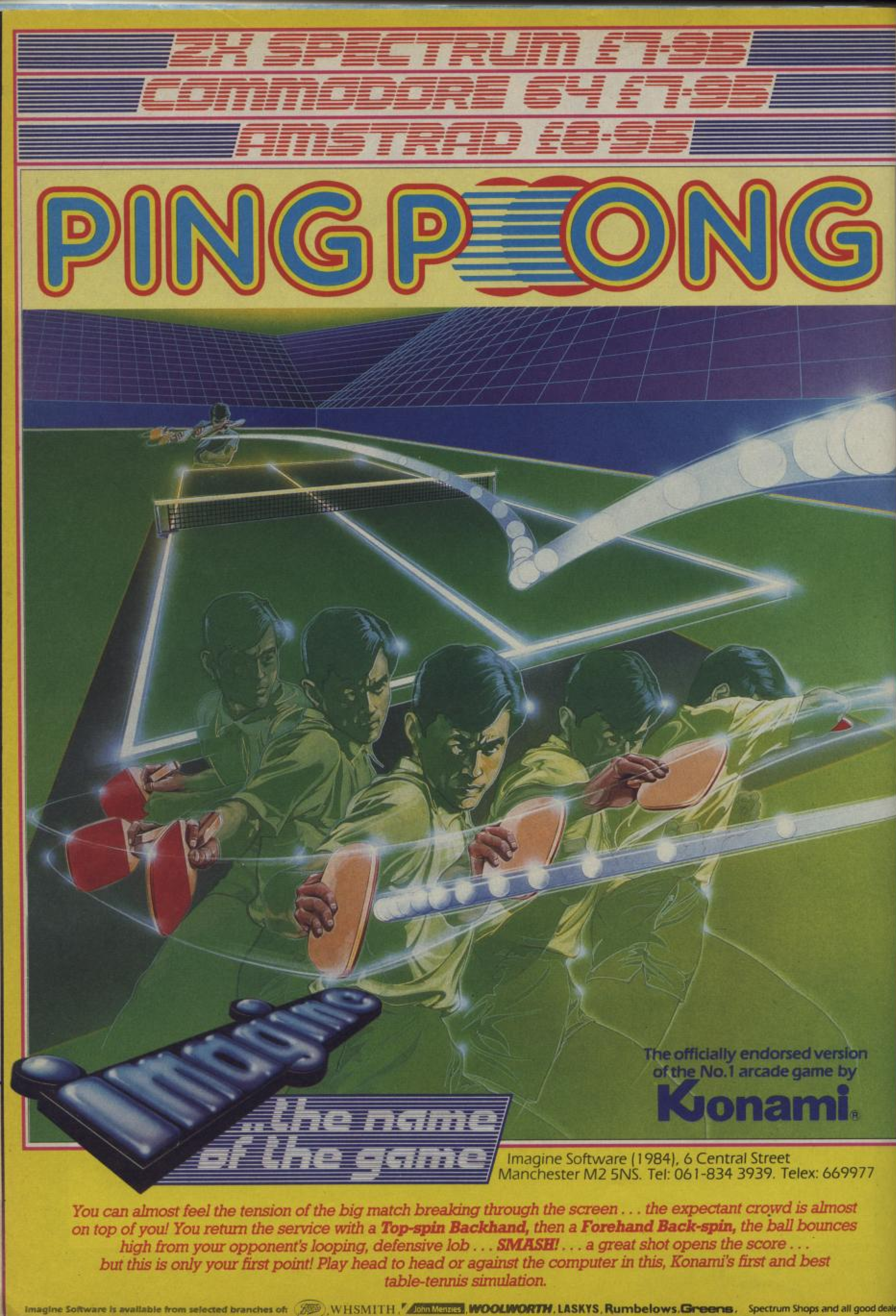
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Christmas is supposed to be a time of goodwill to all men (and women), so it would have been fitting to only print nice, glowing letters. But wouldn't that be boring! Fortunately, ZZAP! readers are anything but nice (with some exceptions of course, probably you), and so the letters reflect this! No real obsessions as such in this month's bag, except a handful complaining about the Commodore Horizons Show. On glancing through the selection, disably aided by Julian Rignall, a man with his ear to the ground, I thought the following letter was interesting (or raised interesting points), and deserved the cult status, Letter of the Month . . .

LETTER OF THE MUNNF:

ABOUT THIS AND THAT

Dear ZZAP!
On a computer TV programme (Video & Chips), a few days ago, a game called *Cobra Command* was being played on an MSX. At my nearest Arcade there is the same game on one of those Video-disk machines. I know that the graphics on this sort of game are not actually created by the computer but could you tell me exactly how they are done, whether this sort of effect is possible on the C64 and tell me the kind of equipment (and price) necessary to produce the effect? It may be interesting to have articles about this kind of thing (purely gaming, of course) instead of printing useless reviews of horrible programming bits and pieces such as the Basic Toolkit Cartridge (ZZAP! 7).

Actually, while I'm on the subject of programming, I have noticed that people have begun to ask for listings and other non-gaming things. My views on this are if they want a mag with things like that in it, they should buy another mag. This is the one and only decent games mag for Commodore owners and it would be a shame to spoil it because of a selfish minority.

Also, when reviewing games, I think you should print the release date as all the latest titles can take up to two months after the review to get to where I live. Lastly, over the past few months, the number of games reviewed each issue has diminished a fair bit. Are software houses reluctant to pass on review copies of their games because they're worried about not being able to pass the ultimate ZZAP! test?
RJ Downer, Raleigh, Essex

A good point, the last, Mr Downer. In the main software houses want to get good review reaction as early as possible as it is supposed to help sales. But if there is some doubt in their minds as to what the reaction will be, then sometimes they feel it's more sensible to advertise well, and release it to the shops before letting any mags see it. This way the reviews follow six to eight weeks later, too late to destroy the game's sales if the reviews are bad.

I think I agree about listings and the like, but it seems a shame to pass on some of the utility reviews we can do, because there are plenty of people, not just a selfish minority, who get pleasure from such programs as well as games.

It's true that video disk games have already appeared on MSX machines. If you visited the PCW Show at Olympia this year, you will probably have seen a stand showing a video disk game. I don't think it is being seriously marketed however, and this was just an eye-catcher. In theory there's no reason why it shouldn't be done for the 64, or any other machine for that matter, but the cost of the hardware would be very unattractive, on on those grounds I can't see anyone taking it up as a commercial proposition. Personally, I find such games effective for a few minutes, then a terrible bore. What would make the difference is if you could react with the video graphics better, but you can't 'write' to a video disk. There's some argument that compact ROM disks may be usable, on which you can only 'write' once, but since they have giga-byte storage, that would hardly matter. Once again though, the cost would be extraordinarily high.

In effect, the system works in a manner not unlike Chroma Key on TV. There they tell the camera looking at the actor to ignore anything in the image that is blue (or it can be yellow) and fill that space with the image coming from a second camera, thus mixing the two. On the computer the program puts its own generated images on a black ground and tells the computer to access from the video disk to fill the black spaces. The video disk is then being used in a similar fashion via random access to your ordinary Commodore disk drive.
LM

LASER THE 64

Dear Lloyd,
I would like to ask you and the rest of the gang if LASER VISION and games like *Dragons Lair*, *Space Ace*, *Super Don Quixote* and all the others will be on it. If so, how much will it be and when will it be available on the 64?
Danny Masterson, London N4

I think the reply to the letter above has answered your questions. Laser vision on the 64 is a pretty remote idea I should think.
LM

FACE THE FACTS

Dear Lloyd,
I'm writing to you about ZZAP!'s biased opinions. Being an ex-Spectrum owner and an ex-CRASH reader, I know inferior mags tend to be biased. CRASH has never printed a biased opinion and as ZZAP! is its sister magazine I thought that the same would apply, but NO. What am I waffling about???

A 'fantastic','graphically brilliant','classic' shoot em up *Paradroid*. After months of build up why couldn't ZZAP! face the true facts?

After receiving a copy of the game and reading the 'immaculate' instructions I didn't have a clue of even the object of the game! As for the 97% graphics, surely they are no match for an underrated 94% for *Skyfox*? How could you call it a classic shoot em up when you have to wait 5 seconds between each shot? Nothing like the speed of *Skyfox*! Please don't ignore my views, print the letter and ask others what they think of *Paradroid*.
R Somaiya, no address supplied

First of all, just because a review, or reviewer, raves about a game, it doesn't mean he's biased — on those terms it means you are biased about Skyfox. *Anyway, as an answer to your complaint, here's Julian Rignall . . .*

Perhaps you should have let the game run a little longer — the instructions in the game are amazing and tell you exactly what to do. We didn't have any trouble in finding out what to do WITHOUT instructions when we first saw it. Maybe it's all a little too much for you to comprehend. Also, the presentation within the game (being able to find out about all the robots) is a brilliantly thought out idea, and fully deserves the mark it got. The graphics ARE superb — totally original, brilliant scrolling routine and again deserving its mark. Other magazines AGREED with us on the point that it IS a superb

"ONE LETTER...?!"





game, and it has had many reviews praising its excellence, so what are you going on about? **JR**
If this doesn't change your mind, then we'll just have to agree to disagree.
LM

CAPT UNSTABLE SPEAKS

Dear Lloyd,
I am writing to you because I don't like your comic. It scares me very much, especially the drawings. I prefer the Beano myself, that's got much better artwork and stories. I still don't understand your 'reviews', they haven't got much of a storyline. I also don't like the little creature you draw in the margins, he gives me the creeps. One question though — what exactly is a Commodore 64? Is it a new type of toy? It all sounds very exciting.
Love and kisses
Martin Biddle, Portsmouth, Hants

Sorry we scare you, Martin. Sounds to me like you're much better off with the Beano, much safer ...
LM

GOOF UP

Dear ZZAP!
Generally speaking I agree with 99.9% of your reviews, but oh boy have you goofed this time!!
The game I'm referring to is *Wizardry*. Have you got something against The Edge team? First *Brian Bloodaxe* (I know it's not that good — but still), and now this. Do you dislike Steven Chapman? Does someone pay you to slag off The Edge?
In my eyes *Wizardry* is an excellent game. Us Commodore owners rarely get a decent arcade/adventure and when at last a really big, juicy game with lots of action and puzzles arrives, you slag it off. I disagree with you on the point that it is too complex — come on, it's not that hard. Once you have all the spells it's fairly obvious how to use them. You also say that the game would not keep your interest. Rubbish! With 70 huge levels to complete it should keep you at it for ages.
I think you should rewrite your review or at least print my letter so that all those people who are being deprived of an excellent game have got a chance of buying it without being put off by the ZZAP! teams' review. So come on lads, let's have another crack at *Wizardry* — and be fair!
Simon Rhodes, Warminster, Wilts

Our review hasn't deprived anyone of the game, Simon, after all, a review is a review, the reader is still able to choose whether to buy or not. It hasn't got 70 'huge levels' — there are a few levels over 70 'ROOMS', which doesn't make it so huge — though size in itself isn't necessarily a factor. And none of us are entirely sure where all that action is. In last month's Rrap, Andrew Sandle, having completed Wizardry, *wondered where the much vaunted Victory Theme had vanished to. I must admit, I quite liked the tunes in the game, but others on the team were doubtful that they were as wonderful as recent offerings from other composers — nevertheless, a rating of 86% can't be called bad!!*
No, the ZZAP! team have nothing against The Edge, and no-one pays us to 'slag them off' — what a simply ridiculous suggestion. Their Spectrum game Fairlight got a rave review in CRASH, and nearly everyone on ZZAP! has seen, played and equally raved over the game — so there.
LM

BRUVVALEE LUV

Dear Big Lloyd,
I am a newcomer to ZZAP! but I did get CRASH and so I am an ex-Spectrum owner (by the way, you can calm down — it's not that bad). About a fortnight ago, my Spectrum breathed its last micro-breath and conked out, so I sold it to my brother for £50 (he's obviously an imbecile). Anyway, I was walking through our local shops when I noticed a computer mag that looked like CRASH. Thinking that it was, I picked it up and opened it at a review. A screen photo erupted from the page and hit me in the face (well, not literally). Before my eyes was the most colourful and graphically brilliant Spectrum screen shot I had ever seen. It was the ski jump from *Winter Games*. Of course, on closing the mag, I found it was ZZAP! 64. I pondered on the problem until I came up with the answer.
I sold my Spectrum games to the imbecile for £100 (he's obviously a stupid imbecile) and went out and bought a CBM64 but I couldn't load anything (not that I had anything to load) because I didn't have a C2N cassette player. So, I sold my cassette player to the Stupid Imbecile for £40 and bought the C2N. I still can't load anything because I've run out of money and things to sell the Imbecile. Ah well, I will just have to save some of meagre salary (even less than yours, Lloyd) and buy a Mastertronic game (my income really is that low).
Scott Cooper, Wantage, Oxon

Great Scott, Scott, what kind of loving brother are you?!? I mean, I'm delighted you've fallen in love with a 64, but it seems to me you've conned your poor brother something rotten. Anyway, one prayer we can answer; my heart has been so moved by this sad tale of lacking software (and JazGazzaGaz agree with me) that I'm going to send you a couple of games.
Spectrum ones for your brother.
LM

ALWAYS ASKING QUESTIONS

Dear ZZAP!
I'm just writing writing to ask you a few questions.
1. When you review games do you use the disk version or the cassette version? This is important as quality can differ quite a bit between them.
2. How come you are doing an article on modems when in the first issue you said there would be nothing about hardware add-ons.
3. Why have *Airwolf* and *Blackhawk* been banned from the ZZAP! challenge just because they have unlimited lives pokes? *Dropzone, Revenge* and many more have these pokes but are not excluded.
4. Where has the Minter column gone?
5. Please can we have an arcade section in the mag. Most 64 gamers play arcade games and would appreciate one.
6. Do you know when *Championship Lode Runner* will be released?
7. Do you know why ALL Commodore games cost more than Spectrum games even though it is the same game?
R Durrant, Cromer, Norfolk

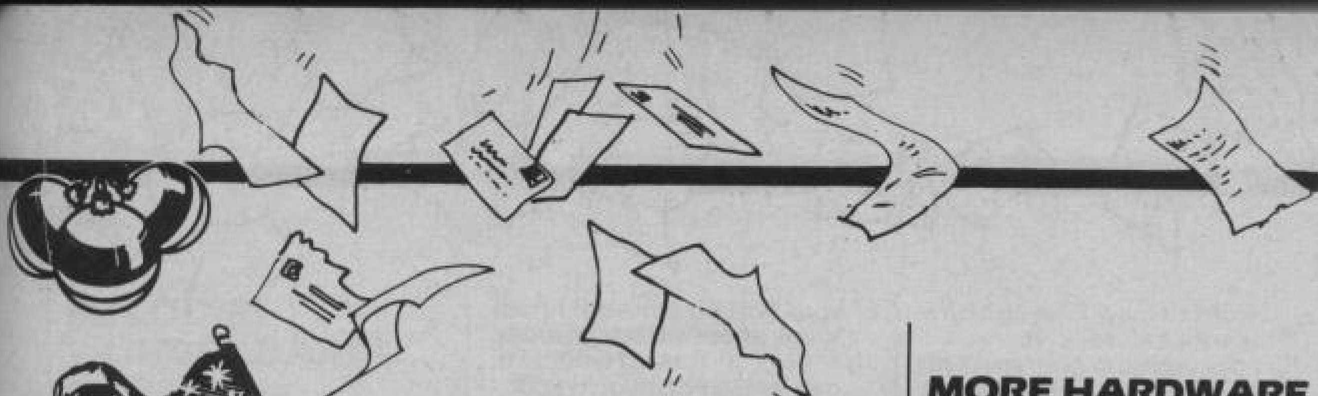
1. Usually the disk comes first, but we always get to see the cassette version.
2. It was ex-editor Chris Anderson who said that — we've changed editors and our points of view since then, and Newsfield always wanted SOME coverage of relevant hardware.
3. Jaz sez that Revenge *never really appeared, and the* Dropzone *scores are old ones.*
4. To Commodore Horizons.
5. Jaz would love to do one — keep an eye peeled in the New Year ...
6. No.
7. Traditionally because the market is smaller so the unit cost is higher, sometimes because they are more complex, and sometimes because they are licenced, which costs a bit more.
LM



NO GRAPHICS PLEASE

Dear ZZAP!
I have owned my Commodore 64 for almost two years and of all the games I have played I find adventures by far the most enjoyable and absorbing games on the market. I have played both text and graphic adventures and have reached the conclusion that that graphics are a complete waste of time and a criminal waste of valuable memory space. Not only do they fail to make the game any more interesting but you also end up paying a much higher price for the so called 'pleasure'. Surely the vast amount of memory used to create these graphics could be put to better use such as a better vocabulary, more complex problems or even more locations?
If software houses wish to create the right atmosphere then I would suggest better sound effects as these have much more of an effect than pretty pictures and use far less memory.
I would be interested in what other adventurers and budding wizards think, or am I the only person who is unsatisfied with useless graphics and limited vocabularies at high prices?
M Hopkins, Redditch

Your views speak for themselves. The Infocom adventures, which are regarded as being state-of-the-art, have no graphics OR sound. Some adventures, like the disk version of The Hobbit, *have graphics and music which work really well, but on the whole I think that most adventurers prefer to imagine their surroundings rather than have them drawn up on screen. After all, who wants to read a brilliant novel with illustrations? They were tried for a while, but have largely been dropped now. What DO other adventurers feel?*
LM





DUM DUM DOO DOO DAH DAH . . . AGGGGH

Dear ZZAP!
Please will you tell US Gold to change the loading tunes on their Novaload games. I know they're trying to be patriotic but isn't this going a bit too far?

For example, some months ago I bought *Spy Hunter*, only to have The Star Spangled Banner and Yankee Doodle Dandy rammed down my earholes. The same thing happened when I bought *Bruce Lee*. Surely loafing music should be enjoyable — not having you diving for the volume control. When I saw *Summer Games* on a friend's machine, there was no Novaload, so imagine my surprise when I bought *Summer Games II*, only to be forced to listen to that awful music again. We hear enough of the tune at the Olympics.

How would the Yanks like it if British games had God Save The Queen and Rule Britannia as loading music? We have tunes like Chariots of Fire on *Hypersports* or Living On Video in *Frank Bruno's Boxing*.
S Moore, Liverpool, Merseyside

I agree with you. There are few things in life more teeth-gratingly stressful than Liddon loading a US Gold game in the back room and disappearing upstairs leaving the monitor with its volume at full blast. While the 'patriotic' American tunes were novel for a game or two, they really have become annoying now. Indeed, I think US Gold are actually damaging their sales. I'd love some decent tunes — so come on Tim, it's time to wind up the gramophone again.
LM

MORE HARDWARE

Dear ZZAP!
I have been a faithful follower of your magazine and think that your ZZAPSTICK! reports are brilliant. Please could we have more special hardware reports on the Commodore disk drives (and any other disk drive compatible with the 64), and on the new Commodore 128 computer. Is it really worth the extra cash? Will it have a lot of software in the 128K mode?

So come on ZZAP!, help your readers invest their pennies wisely.
Imran Choudhury, Stourbridge, W Midlands

We have been under pressure not to include hardware in ZZAP!, but we think it's worth it now and then, and it's nice to see that people do want such articles. Whether we'll cover the 128 very much is going to depend on the software situation, still rather in a flux at the moment — it would help if Commodore themselves would send us one along with the new fast disk drive so we can suss out the compatability problems.
LM

MISSED ME OUT!

OK you ZZAP! Morons, PRINT THIS LETTER OR I WILL SHOOT MYSELF!

I will relate to you a tale of great misery and woe. Cue violins

It was the day ZZAP! seven came out. A certain converted Speccy owner rushed out and bought it, much to my eternal grumbling as we subscribers do tend to get it five days late. Looking over his shoulder rather obviously, I surveyed the competition results (I'll win one day), the fab reviews etc, etc. When I came to the White Wizard bit . . . WOW! My name was in there! I rushed home to spread the good news.

Five boring days later my ZZAP! arrived. 'Hey look, my bit's in here, in the White Wiz— — where is it — must be here somewhere — eh? What's going on?' I rushed back to my Spectrumesque friend and, not pausing for breath, found it was on page 86 — yay!

Rushing back home, I flicked through my ZZAP!. 'Here we are — page 77, page 78, page 91 — WHAT!?' Did my beady eyes deceive me? I checked, but no, pages 79 to 90 got lost somewhere between the printers and Denise Roberts. Also pages 43 to 54, quite logically, had gone. ANSWER FOR YOURSELVES, or I will read Commodore User in future!

Some other points of interest — can you use the created music from Activision's *Music Maker* in your own programs? Can I write on a postcard instead of using the Top 30 entry form? When will you issue ZZAP! binders as my mags are falling to bits? Will you send me a ZZAP! with all the pages in it?
Bob Kingham, Walthamstow, London E17

Fade violins . . . what an absolutely ghastly experience for you, Bob, no wonder you sign off as 'Pretty Naffed Off'. Our hearts go out to you, and yes we really can send you a ZZAP! 7 with all the pages in it. Activision's program is called THE MUSIC STUDIO, and no you can't use the results in your own programs, I'm afraid to say. Yes, you can use a postcard, so long as you ensure all the required details are included on it, and as you see, the ZZAP! binders are now available, and very smart they look too.
LM

ZZAP! RRAP

UNFINISHED . . . UNFINISHED???

Dear Lloyd,
I totally agree with the letter sent in by Duncan Hale (ish 7). When I saw your review of the Activision *Little Computer People Discovery Kit* I went straight out (with the necessary dosh) to buy it. But wait, it hasn't even been released, and probably isn't even finished, so how come ZZAP! 64 reviewed it?

Please tell Oliver Frey that he is an amazing artist and please ask him to do a self portrait. Will you be doing any more pull-out centrefolds, and if not why not?

Have you played the arcade game Galaxy Ranger, it's really something. Why not do a section on new arcade games?

Gary Bayley, York

PS. What is the Scorelord's real name?

The LCP Kit has been under development for some time and finished disks were ready very soon after the PCW Show. This isn't a game like any ordinary game, you might say that it will never be 'finished' since it can be improved continually. The kits should be on sale by now. yes, we will be doing more centrefolds now and again. No, I've never played Galaxy Ranger (and Julian is working at last, so I won't disturb him). Arcade games — see letter above, and the Scorelord's real name is FRED. (It stands for Frighteningly Robo-Ectoplasmic Dreadnought), but don't tell him I said so).

LM

DIRE STRAITS

Dear Lloyd,
I have just sold my Spectrum and I'm thinking of getting a Commodore 64, but I'm worried about the future of the 64 because they're going to stop making them soon. I don't want to buy a computer which won't have any new software for it after a year or two. Could you give me some advice?

Quentin Somerset, Thame, Oxon

I shouldn't worry too much, Quentin. There's plenty of life in the machine yet and software is queueing up in the States.

LM

HATE, HATE, HATE

Dear Lloyd,
What's all this about the mag doing Atari reviews. I HATE all home and personal computers apart from the 64. There is nothing that annoys me more than a Spectrum, BBC and all the other computer reviews. I don't want to hear about games that aren't coming out for the 64. If you want to publish letters like Filthy Fred's you ought to start a new section called ZZAP! CCRAP.

What have you been wasting ink and paper for? Oh, no Lloyd don't deny it. You have put a Cascade 50 advert in the mag. Stooping to this has ruined the mag.

When the December issue comes out I shall go into the newsagents and look through it, and if there is one Cascade advert, or anything similar I shan't buy the mag.

Let's finish on a nice note, I love the mag. Commander Leache's letter was fab. I sympathise with him over the 456 agents on *Impossible Mission*. I have the game too, crikey it's hard!

M Gattie, Knutsford, Cheshire

There's not a lot I can say to all that! HOWEVER I see the Rignall beast has returned and . . .

If you hate all other computers then you must be a complete thicko ol' chum. You're the type of dimwit who still plays his 78s on his wind up gramophone whilst everyone around has upgraded to Compact disk.

JR

WOTTA LOTTA ROT

Dear Lloyd,
I was one of the many who went to the Commodore Horizons show during October and I was totally and utterly disgusted at what a shambles it was. I mean for a start no-one except the few who buy the mag knew about the last minute change of venue. Then, when I found the place (a ten minute job) I had to pay more money to enter because I had not received my tickets, and I had sent off for them one and a half months earlier.

When I got inside I wished I'd stayed at the Novatel because it was a load of (cont on page 202) It was so small, spread over eight minute rooms (and hardly any decent stands were there) which made it such a squeeze and a crush. The stairs were abominable, they were a hazard, and I'd hate to think what would have happened if there'd been a fire.

There was nothing to write home about (in a manner of speaking) about previews or new games, but the biggest disappointment was the ZZAP! stand. After a five minute clamber around the *Monty on the Run* onlookers not to mention the ten minute Quest to Find the Lost ZZAP! I eventually found it up some obscure little staircase that was a b****r to climb, never mind for one person to descend at the same time. I eventually arrived anyway only to find tham writing to complain about certain words in the CRASH magazine (issue 21). A poor Spectrum owner (I know how it feels, I owned one once) must have been bribed by your sister magazine into calling all Commodore owners 'Commies' and ordering a commando raid on you. I also hear that in their competitions they said horrid things about your mega-review team Gary Penn and Julian Rignall. I hope you find the culprits and show them a few of your gold medal winners. This will surely make them agree that the Commodore 64 and ZZAP! rule and that the Spectrum is a rubber doorstopper.

Terry Townshend, Great Yarmouth, Norfolk

Move over Lloyd, lemme speak . . . There's quite a bit of competition in the Newsfield Towers about which mag is the best and all that. ZZAP!, of course, IS the best and the other mags (CRASH and AMTIX!) get jealous and try to make us look silly by saying things about us. The thing is they're the ones who end up looking dim because we don't bother to go down to their level and reply to their feeble and childish jibes! Anyway, what's the point of slagging off the Spectrum? It's a bit like kicking a—

. . . that's quite enough of that, Julian. Get back to your machine and work!

LM

NO, NO DISKS-OH!!

Dear ZZAP!
I have not yet got a Commodore disk drive but would like to ask you why there are no disk games selling. I'm always walking into our local shops like Curries (sic), Woolworth and Menzies and not being able to see a disk in sight. People who have disk drives might find it hard to buy games unless they have got contacts to tell them where they can get them from.

The only place I seem to see disk games on sale is at a computer show, speaking of which, the Commodore Horizons show was the pits. I'm sure I'm not the only person who thinks so, other people have far worse things to say about it.

Anyway, now that I have cooled down can you please tell me what FX means in your sound ratings.

Anton Inniss, Wembley, London

Disk-based games are a bit of a buying problem, largely I suspect because they cost more, there are fewer disk owners than cassette owners and therefore it's riskier for the shops to stock disks in sufficient quantities. Hopefully, this situation might improve with time.

FX simply stands for 'effects'. I'm told by Roger Kean, who used to be a film editor, that it's a bit of technical film editing jargon. When the sound for a film is made, it's built up of many tracks laid in synch to the picture on magnetic recording film. These tracks carry all the sound effects, and they are conveniently known as FX tracks. get it?

LM

WHEREFORE ART THOU PAGES?

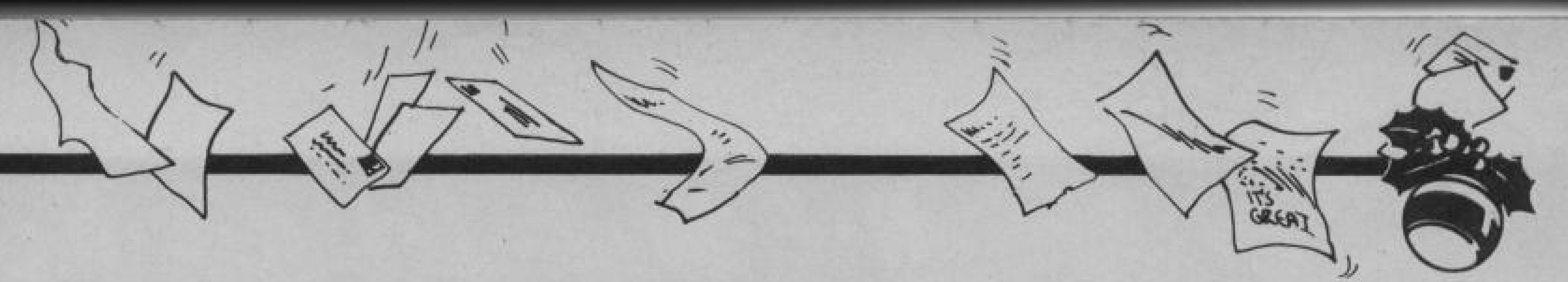
Dear ZZAP!
I received your November edition and was flicking through it, when I discovered something was wrong. Pages missing! 42 to 55 and 78 to 91 gone. I was amazed! Am I the only one, or was everybody's like that? I am a subscriber.

Craig Doidge, Glenrolles

No, you're not the only one, Craig, I'm afraid some copies went out missing that section. Can't tell you how many, because we don't know. And some readers were missing a different clutch of pages. This is down to poor printing, or collating, where the people on the stitching line simply missed out 32 pages and never noticed — they've been told off about it.

LM





DECODED WORDSQUARES

Dear Lloyd,
Okay all you guys at ZZAP!, the game is up. The whole nation is realising what you're doing with your so-called 'competition word squares'. Anyone with a weak heart please stop reading NOW please. You're actually transmitting secret information about the secret army base in Ludlow (it's so secret the army doesn't know about it) and the secret agent's in Ludlow town.

Okay Lloyd, the game's up, you've been found out as a CRASH spy. You're selling information to the Americans or Russians (whoever pays the most). In the *Nodes Of Yesod* wordsquare in the November issue there were at least two top secret statements about two secret weapons Julian Rignall and Gary Penn. It reads Penn pongs and Rignall ronks. Maybe it's the truth but the world doesn't want to know.

Anyway, a joke's a joke but this is getting ridiculous so stop it. Enough of this chatter, on with this letter. Keep up the good work and don't worry GP and JR, not everyone hates you. My school friends and I think your the best pair of 64 gamers in Britain.
Jonathan Slater, Bedworth, Warks

What utter rot. Our wordsquares are specially created on a Super Cray II with absolutely no chance of anything remotely like you describe happening.
LM

THE PEOPLE'S POET PRESENTS

AN ODE TO GARY PENN
Oh Penn,
Oh Penn,
You have the mental age of ten, Penn,
You're sure your name's not Ken, Penn?
What a Rambo!

AN ODE TO ROCKFORD
Oh Rock,
Oh Rock,
Do you love Mr Spock, Rock?
Do you have the key to the lock, Rock?
Of Penn's stupidity.

AN ODE TO OLIVER FREY
Oh Frey,
Oh Frey,
You are really OK, Frey
Were you born in the month of May, Frey?
Van Gough rules!

AN ODE TO PAUL SUMNER
Oh Paul,
Oh Paul,
Are you very tall, Paul?
I hope you don't mind this crawl, Paul
But you are very good.

Neil Alexander, Cardiff, S Glamorgan

Ydych chi'n mynd i'r Eisteddfod? Rydych chi'n bardd da iawn! **JR**
Thank you the bardd of Aberytwistith (at least his Welsh spelling is better than his English — I think . .)
LM

A SHORT STORY

Dear ZZAP!
Graham's mother was worried. It was at least six hours since she had last seen her son. Normally she wouldn't give a damn but lately . . . well, he wasn't behaving like his usual self. Suddenly a thud interrupted her thoughts, she raced upstairs and kicked down his door in Exploding Fist style.

Graham lay on the floor clawing the air. His face was a greener shade of orange. His clothes were ripped, his hair torn out in great green lumps. He uttered one word: ZZAP! His mother dived down stairs and telephoned a certain number. Five seconds later Gazza the Pencil kicked the door in. 'Got your message,' he said brandishing a copy of ZZAP! and with that rushed upstairs closely followed by Jules Rignall.

In the end Graham recovered. His 'lack of ZZAP!itis' condition never returned. His mother joined the army and had 20 kids and they all lived happily ever after.
Shane Stokes, Dublin

All part of the service! Sorry about the door though, the terrible two haven't learned how to open them yet! LM

Alors! Voilà! C'est fini. (I'm at work on a Lloyd Mangram Long French Word Dictionary at present, forgive me). But that's it for this festive month. Don't eat too much turkey and Christmas Pud, it's no good for the reaction times. See you in 1986.
Letters to: ZZAP! RRAP, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB.



ZZAP! Flash

N·E·W·S f·l·a·s·h· · ·



STOP PRESS! HOLD THE FRONT PAGE! and so on . . .

Ah, I don't quite know how to put this, but there is in fact a small error in the review of *Metabolis*. Nothing particularly nasty, honest. It's just that Gremlin gave us a very early (completed) copy to review, and, er, we weren't told until too late that it was actually going to be released on the other side of another game, *Bounder*. So, do you think you could ignore the value for money and overall ratings, 'cos they're going to be updated next issue when we fully review *Bounder*. I shan't say any more about Gremlin Graphic's new game, other than it's dead good and has been the cause of many a late night for both Garys (or is that *Garies*? — sounds like a disease of the mouth)

Me too, Jaz.

WITH ONLY SHEEP FOR COMPANY

The latest game from PSS (*Battle of Britain* and *Theatre Europe* fame) is a traditional wargame with the slightly controversial title *Falklands 82*. Putting you in control of the task force you have to re-enact the little skirmish and repel the Argentinian forces and retake the island.

Field Marshall Sean Masterson will be taking a good look at it next issue.

SHADOWFIRE II . . . THE ENIGMA FORCE

Our icon-driven reporter spills the beans.

The long awaited sequel to *Shadowfire*, *Enigma Force* is now just about finished. Involving the same characters as the first and highly original icon-driven game, *Enigma Force* improves upon the graphics and has utilised and improved further the use of icons during the game. Some pretty complex moves can be made with the icons, and in fact there's so many that the bottom of the screen (where the icons are situated) scrolls left and right so you can see them all!

The graphics are pretty different too — rather than the old plan view, *Enigma Force* has a 3D perspective view (like *Entombed*). It all looks very jolly and very complicated, and at the moment we're trying to persuade Sean to review it . . .

GETTING THERE

From our Pinocchio correspondent

Mercenary has at last arrived in the offices, but before you start jumping up and down it's the Atari version. First of all a cassette version (again Atari) arrived and we couldn't load it because we've only got disk drives. As you can imagine there was much frustration and annoyance, especially when we couldn't get hold of a cassette deck (not in Ludlow anyway).

A few days later the disk version arrived and from then on chaos has reigned. People like Liddon are constantly sneaking off for a quick go . . .

Anyway, we can say, without a doubt (noses getting longer with every utterance) that there will be a full review in the next issue. Talking to author Paul Woakes, he assured us that the Commodore version will be almost as fast, if not as fast, as the Atari 800XL version.

FAB 'N' BRILL NEWS

Brought to you from our no Wham! news is good news expert.

All you luvverly people who aren't into that 'fab' duo Wham! will be well pleased with this piece of news. Melbourne House **aren't** releasing *Wham — the Jukebox* on the Commodore 64! Phew, at least there's no fear that good ol' Grannypoos is going to make the mistake of buying you one and that you'll have to play it all through Christmas day just to show her what a brill present she's bought you!

CHRIMBLE GOODIES FROM ARIOLASOFT

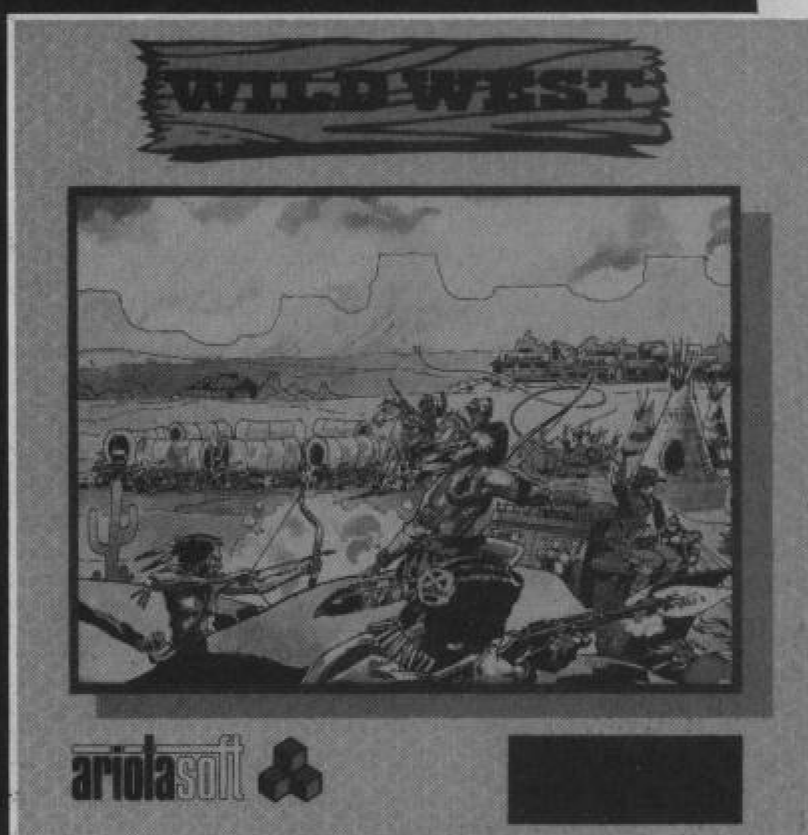
From our software-houses-which-are-going-to-release-four-games correspondent.

A quartet of releases are imminent from Ariolasoft. *Starship Andromeda* is a 'save the Universe' cum *Star Raiders* space game. You see, the Galaxy is being attacked by the wicked Alana and her federation of evil cronies. You've got to repel them all by seizing Alana's crystal necklace and reprogramming their mainframe computer. It's not easy, and there are plenty of things to do before you can even get to Alana. Sounds like the sort of game we'll have to play for yonks before reviewing it (he said, quoting from his 'Excuses to Let a Reviewer Play Games Longer Than he Should' book).

Adept, or *Archon II* as it's better known is a sort of two player head to head/chess/strategy/shoot em up! Confused? Try writing about it, matey. It should be out and about soon, so if you're into this sort of game then keep your eyes to the ground.

Another weird(ish) game is *Wild West*, a 'full graphics action adventure operated by joystick, featuring sprites'. These sprites are odd little creatures which take part in the game and offer you advice (sometimes to your advantage, sometimes not). To solve the game you have to find an unknown object (?). There's plenty of action including a robbery, a shooting competition, a rodeo ride and the recapturing of Fort Snake. Our Ed is thrilled because Ariolasoft sent him a loud cap-firing pistol as a PR gimmick and no-one's been safe since.

Ariolasoft's last Yuletide offering is *Golf Construction Set*, continuing the successful *Construction* series *GCS* allows you to build and play on your own golf courses. There are tons of features and the game looks graphically excellent. No more trudging about into the rain trying to find your lost balls methinks!



TIME FOR A REALTIME GOOD TIME?

Realtime Software, better known for their Spectrum classic *3D Starstrike*, are writing a game for the 64! It's not a conversion of the aforementioned shoot em up, but a new arcade adventure called *Argonautica*, starring that legendary hero, Jason (as in Jason and the Argonauts), in search of the Golden Fleece. The game contains around 30 screens of highly detailed graphics along with some equally detailed gameplay, and should be available just after Christmas at a price of £7.95 on cassette.

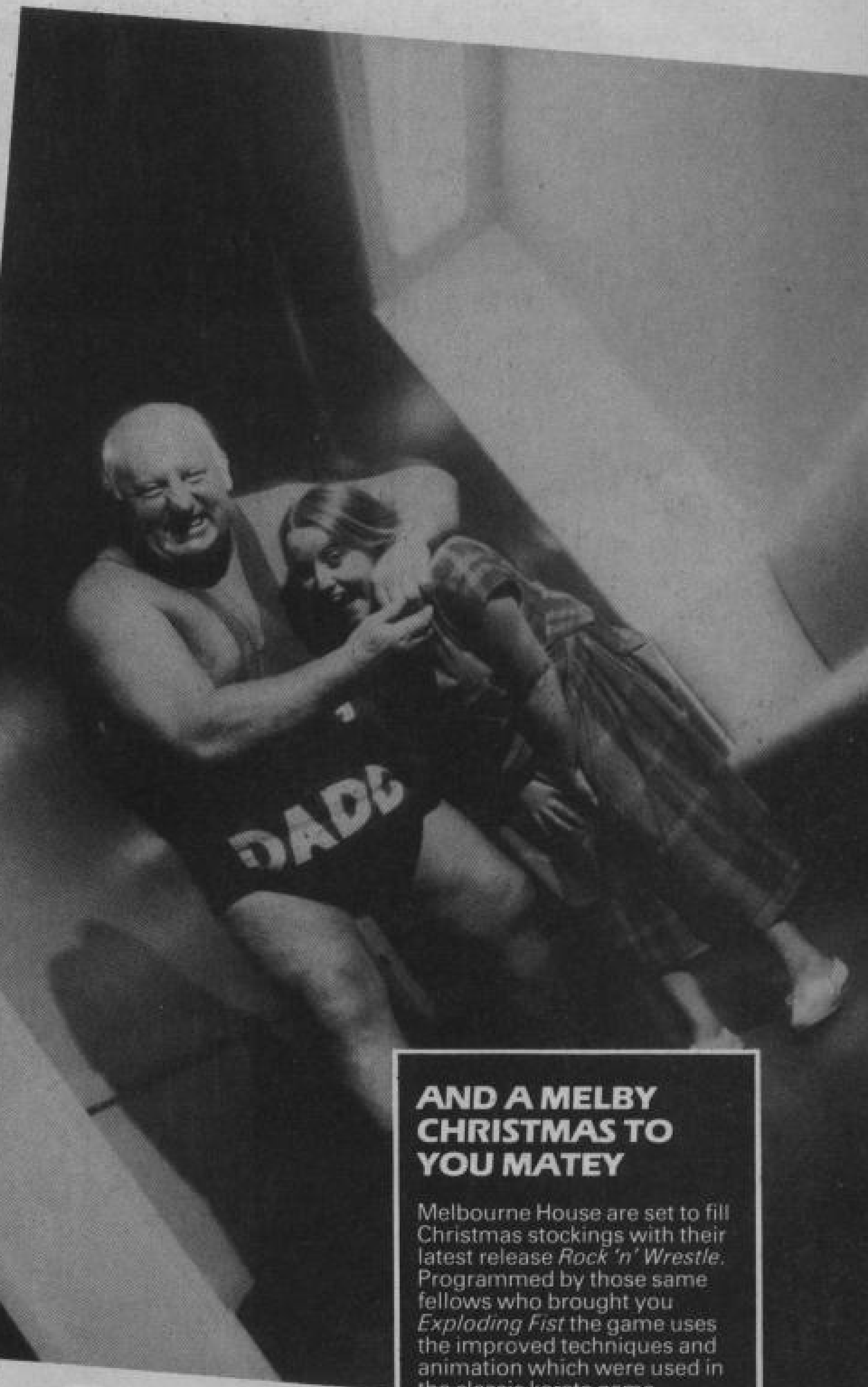
TYRE BURN!

A new race 'game' is hitting the 64 courtesy of Firebird. Well, it's new to the 64 but is in fact an old BBC game, *Revs*. Classing it as a new race game is a little unfair since it is designed to be a racing car SIMULATOR — and pretty good it is too.

The program gives you a list of options when it loads and allows you to practise or compete in a Grand Prix at two different tracks — Silverstone and Brands Hatch. The race courses aren't like the usual run-of-the-mill computer game ones, but have been meticulously reproduced complete with bumps, hills and kerbs to make it as authentic as is possible.

The car behaves just like a real one — try taking a corner at 80 mph and you'll find yourself skidding off the track. All the features of a real racer are included in the game, five gears, reverse (but no clutch).

Ver lads have been trying to get to grips with the program, and not succeeding very well (I think one of them has got round the course), but they assure me it's great fun, if not rather difficult. Full review next ish, and that's a certainty.





AND A MELBY CHRISTMAS TO YOU MATEY

Melbourne House are set to fill Christmas stockings with their latest release *Rock 'n' Wrestle*. Programmed by those same fellows who brought you *Exploding Fist* the game uses the improved techniques and animation which were used in the classic karate game.

There are 25 different moves controllable via the joystick and ten separate opponents! Sounds like it could be good.

IT'S THE FLINTSTONES

From our Yabba dabba doo correspondent.

Remember the television cartoon series the Flintstones? They're a totally nutty bunch of Neanderthals who go through all sorts of weird and wonderful adventures. If you love em then you'll be glad to hear that they've now moved from the stoneage into the slightly more advanced Commodore 64.

You take control of the main character, Fred Flintstone, and have to forge the beginnings of Bedrock the stoneage metropolis by building a house. The game is basically a collect em up, but has some wonderful graphics and zany gameplay. Task Set are designing and programming the game under contract to Quicksilva . . . a review next month???

MONOLITH NEW TITLE BOUNCES

'Welcome to the future' greets you on the instructions of *Bouncers*, Monolith's latest title. It goes on to explain that there are no wars, politics or unemployment and all citizens are genetically perfect, work hard (sound's like ZZAP! towers) and have their fun in the *Bounces* arena.

And so goes the introduction to this new Denton Designed future sport. Basically, the game is a one or two player head to head involving two characters on roller skates tied by an elastic rope to the wall and a bouncing ball. No, I haven't been drinking. Armed with a bounces ball snatcher, the idea is to capture the ball and hurl it through one of the holes in the ceiling. If you do then you'll earn yourself points.

There are other aspects of gameplay like bashing the other player down with his snatcher, but the object of the game is a simple one — just outscore your opponent. The game is quite tricky to play since you're tied to the wall by elastic and trundle about on roller skates you can easily fall over if you move too far away from the wall.

It's had rather a mixed reaction here, but you can see the guys slugging it out with one another next issue.

STRONG MAN

The latest gossip from our in-house fatties.
Martech's latest release puts you in the giant shoes of Geoff Capes, Britain's answer to the Incredible Hulk. You have to compete in six separate strength tests against the clock, a bit like *Decathlon*. Rather than hurling the joystick around at an horrendous rate the idea is to allocate strength to certain muscles, and use your them intelligently to allow you to complete your task. For example, you wouldn't use your leg muscles much in a bar bending competition.

There should be a review on it next ish, after all the Spectrum and Amstrad versions have been hanging around the office for some time now.

ELITE SICKBAG GAME

Elite's newie is a game called *Roller Coaster*, an odd little game which involves collecting things from around a fair. Jazzms has had a go on the Spectrum version (and was forced by an electro-prod wielding Graeme Kidd to do a comment for CRASH) and says the game is really good.

There are loads of things to do — at least two rollercoaster type rides to go on (a log flume and a tunnel of love thingy) and there are heaps of big wheels and roundabouts to have a bash at. Release date is unsure, but ZZAP! will be the first to tell you . . .

INTERNATIONAL KARATE . . . AT LAST (ISH)

The long awaited *International Karate* should be arriving on the Commodore 64 in early January. Mark Cale of System 3 explained 'the programmer who was originally drafted in to do the program decided that after six weeks of work *Yie Ar Kung Fu* was more important and went to Imagine, breaching contract.'

There is now a new programming team working on the game. One thing's for certain, the graphics will be amazing — Archer *Dropzone* Maclean doing them!

Another release from the System 3 stable is the rather oddly named *Twister*. A strange game really, involving some rather weird gameplay and excellent 3D graphics and animation. Judging from the Spectrum version it could well be a hit! More news when we hear of it.





FRIDAY THE 13th (part XXIV in 3D on computer etc)

From our gory fiend Riggers Rignall.
Domark continue their 'game of the film' trend with the release of *Friday the 13th*, the computer game.

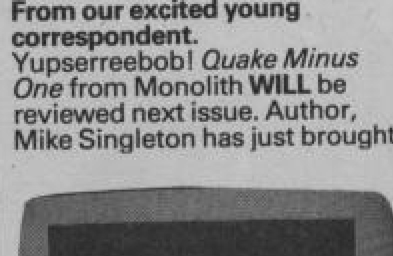
If you're innocent and haven't heard of the *Friday the 13th* films then you're in for a treat. The *Friday* films (there have been four now) are based around a homicidal maniac called Jason who just adores killing people (usually in rather strange ways). As you can imagine, there's little to the story, but plenty of blood, gore and entrails end up flying around. It's all in totally bad taste, but seems to go down a storm in the US.

Domark's game is based at a holiday camp where Jason, who has drowned but been (somehow) resurrected. Having a cause to celebrate (after all, you don't get resurrected many times in your life), he starts terrorising the camp and murdering all the now rather unhappy sun seekers.

This is where you come into the game. As a holidaymaker just arriving at the camp, you see things like dismembered limbs, heads and ripped up bodies lying around and you get a mite peeved, after all this is supposed to be a holiday! So, still peeved you take it upon yourself to track down, identify and kill (again) Jason. Sound's jolly good fun and no mistake.

QUAKE . . . IT'S HERE!!!

From our excited young correspondent.
Yupserreebob! *Quake Minus One* from Monolith **WILL** be reviewed next issue. Author, Mike Singleton has just brought



the finished product into the office, but unfortunately just a little too late to actually review this issue. If you don't know much about the game then read the preview we did in issue 5, it's a very, very interesting game indeed.

"MISTAKE! IT WAS ISH 6 !!"



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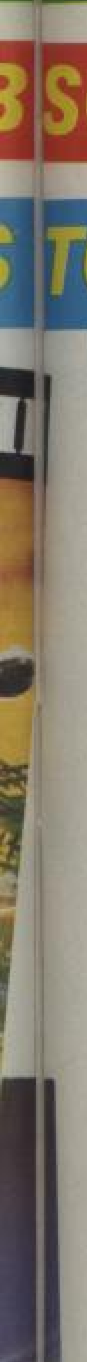
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MR DO One of the arcade classics from Datasoft and the 64 version rated as the best on any micro. The graphics are identical to the arcade machine's giving it a great 'grab' factor.

Note: Offer to UK and Europe closes on 30th January 1986 Open to readers in Malaysia, Australasia and the USA until 30th March

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ZZAP! TIPS

FROM THE PEN OF PENN

(Slurp) Excuse me, but I thought as it's Christmas I'd sort out the tips in the warmth of my own living room, with a hot cup of coffee in my hand and some soothing music in the background, rather than sit in the cold confines of the Office to the sounds of Gary Liddon and Jeremy Spencer stuffing themselves in unison, and Julian informing me of some a-mazing new high score he's got. Brrr! It makes me shudder to even think about it. (Slurp) Anyway, I want to go to bed in a minute so I'd better get on with it. Here's this months selection, including the first part of a super duper, whizzo map of UNDERWURLDE (nearly wrote KNIGHTLORE there for some reason) an some bwillo POKEs all round ...

MONTY ON THE RUN (Gremlin Graphics)

You know what really annoys me? People who go around giving cheat modes for games that haven't even been released, that's what. I mean, what is the point? Up-to-date tips are one thing but giving the game away (literally) so early, just to say 'I told you first', is simply ludicrous. Gremlin were also slightly miffed to say the least, and have subsequently had the cheat mode removed from any further copies of the game. Anyway, on with the mini tips proper ...

Since the untimely revelation of the MONTY ON THE RUN cheat mode I have been inundated with letters 'informing' me of it — please, no more — several hundred (I kid you not!) are definitely more than enough. I will refrain from printing the cheat at present, but how about entering some of the following in the high score table for some interesting responses ...
CAR, CTW, DRUMS, FRANKIE, GEZ, II SHY, MADONNA, MINTER, MUSIC, PURPLE, SPECTRUM, WINE, XR2
Also, try inputting a few, er, naughty words ...

Now that MONTY ON THE RUN has officially been available for a couple of months or so, I might as well let you know which objects you should be taking with you on you perilous journey. You will need: The Rope, the Jetpack, the Passport, the Gasmask and the Bottle of Rum.

WIZARDRY (The Edge)

Problems with levels two? Never fear, Mark Everitt of Wigan, Lancs is here (well, not physically)! Mark sent in maps for all four levels and a complete solution, both of which have been used to compile the following tips. Next month I'll do level three — and possibly level four ...

Open the first chest you come across to gain a FIREBALL and a HEAL spell. Go straight ahead out of the room, down the corridor and through the door. Turn right and open the chest in front of the Guardian (a large skull), to pick up a NEEDLE EYE spell and another FIREBALL. Go back along the corridor, past the door you just came through, until you come to another door on your left. Enter it and get the FIREBALL and FIND IT spell from the chest. Nip out of this room and across the corridor into the room opposite (well, slightly to the left). There is a hidden chest here, so use your recently acquired FIND IT spell to gain a KNOCK spell and another HEAL. Done that? Great — right, out of this room and turn left. Keep walking down the corridor until you reach a door to your left. Go through the door and use the KNOCK spell on the large skull in the corner of the room — you should have turned purple, in which case a secret door has been opened ...

Okay, now leave the room, turn right and keep going until you come to a door on your left. You should recognise the room behind this door as you went in there earlier — at least you should have! Go straight ahead, through the door that wasn't there before and open the chest in the room beyond.

SURPRISE! Actually, I fibbed — you shouldn't really have opened the chest as it was in fact a trap! Sorry ... I won't do it again — promise! Anyway, go through the door to the left and into the corridor. Turn right and walk to the end where you will find a chest — open it. Go on, it's got a HOLD IT spell and MAP B in it. There, see — now do you trust me? Move back a bit and go through the door nearby. This room has a hidden chest in it, so use another FIND IT spell to obtain a RULERSHIP spell and a FIREBALL. Use the RULERSHIP spell on the large throne in the centre of the room and lo! You've turned purple! Wow! Incredible isn't it? No, not really ... But I'll tell you what is — a secret door has opened at the back of the room! So what are you waiting for? Go for it! The room behind the door is of no importance whatsoever, so don't hang around — exit through the left hand door.

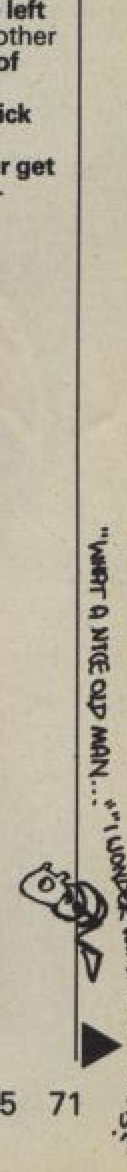
Walk to the end of the corridor and open the chest there. Funny enough, Mark reckons it's a trap, but believe me, it's not — there's a FIREBALL and a HOLD IT spell within. Go through the door at the end of the corridor and get the REVERSE spell and MAP C from the chest therein. Come out of this room, walk down to the end of the corridor and enter the room with the spider in it. Get the KNOCK and HEAL spells from the chest, before making your way out of the room and back up the corridor. When you get to the turning, go through the door just in front of you and destroy the cloud. In the top left hand corner of the room there is a cross — don't get too near, it's a trap. Use the REVERSE spell on it to open up the secret doorway to an adjacent room! Cor! Pop into this room and use the KNOCK spell on the skull in the top left hand corner, to open up another hidden entrance (life's full of 'em)!

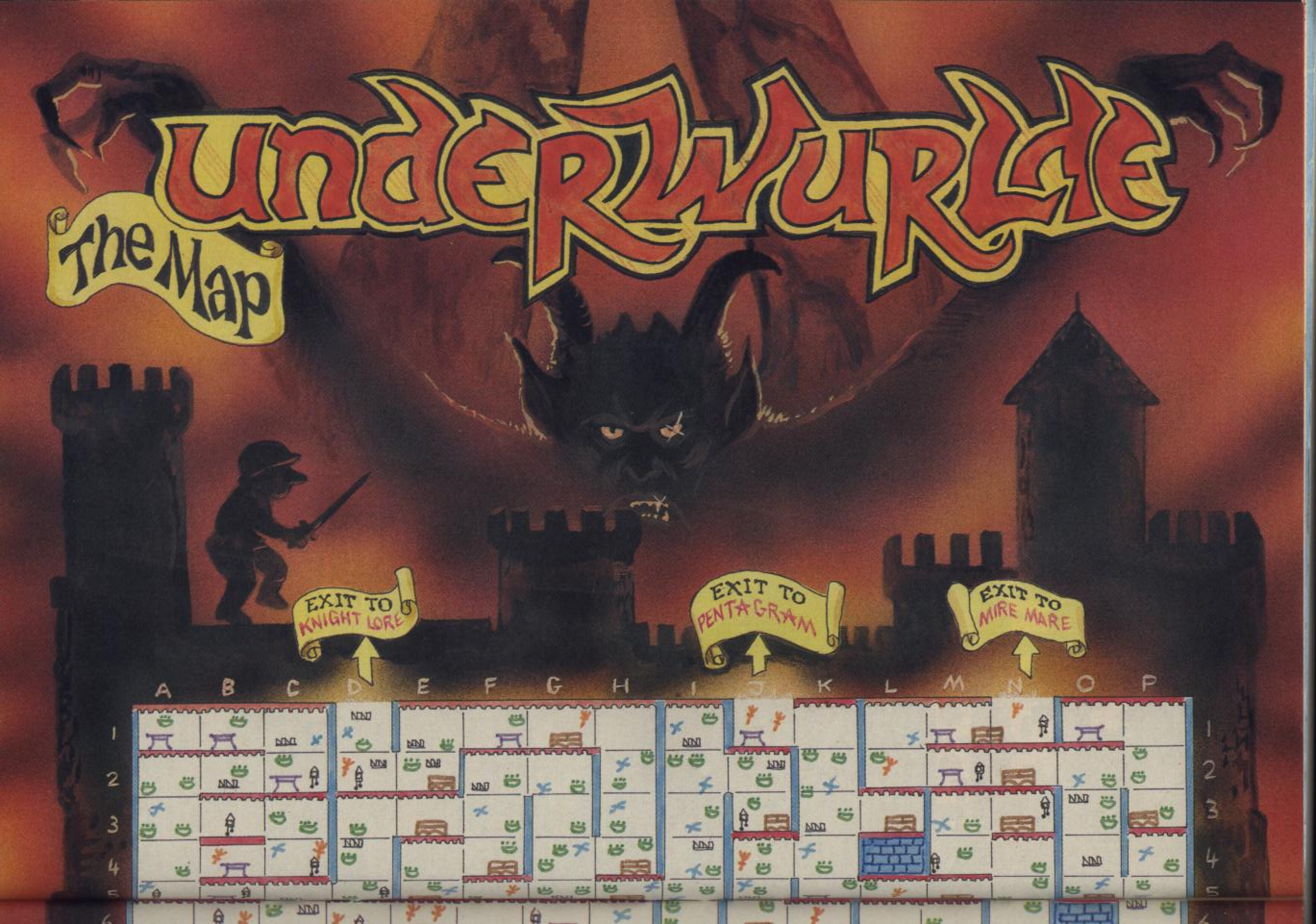
(Pause for breath and quick sip of coffee)

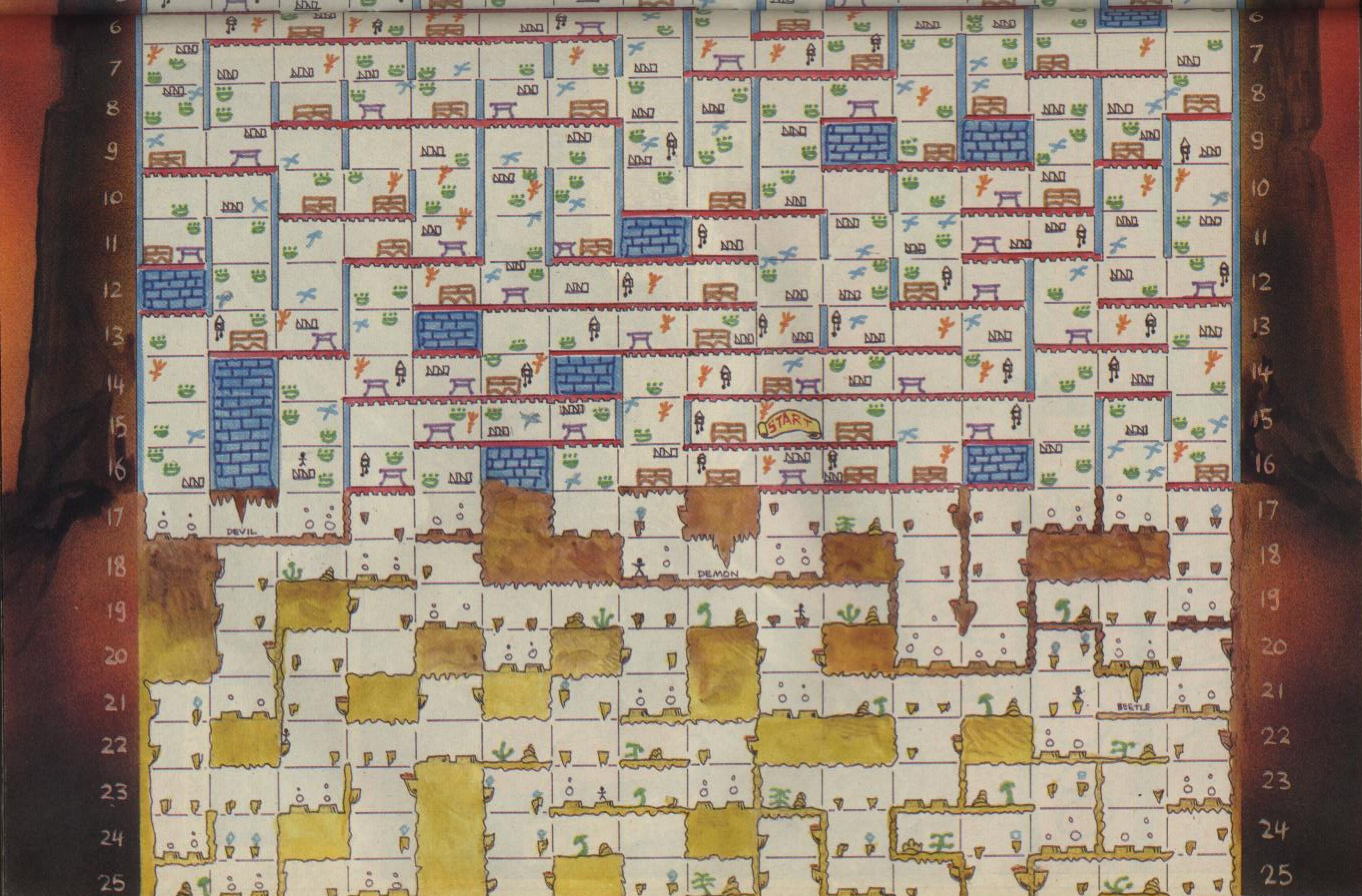
Ah! Better. Better? Better get a bucket — I'm ... Sorry —








Underwurlde
The Map
EXIT TO KNIGHT LORE
EXIT TO PENTAGRAM
EXIT TO MIRE MARE
A B C D E F G H I J K L M N O P
1
2
3
4
5
6



✂ CUT ALONG HERE AND JOIN TO NEXT MONTH'S PART


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momentary relapse, it won't happen again. Where was I? Oh yes. I'm afraid you've got a long walk ahead, because you've got to go all the way back to the start ... Well, not quite — just as far as the corridor with the Guardian in it.

Now that you're standing facing the Guardian, at least I hope you are, turn left and walk the entire length of the corridor where you will discover, to your amazement, there is a door. A door that didn't exist the last time you came down here. A door that hides a room behind it. A door that you should go through ... In the room you will find a chest, oh, and a big stone needle. Get the HOLD IT and HEAL spells from the chest and use the NEEDLE EYE spell on — you'll never guess — THE NEEDLE! On doing this you will be transported to a distant room with a ghost in it. Leave via the door at the bottom of the room and use a FIND IT spell to reveal the location of a hidden chest containing a HEADACHE spell and a HEAL spell (nearly finished). Go back into the room with the ghost and transporter and teleport to the room with the needle. Right, zip along to the Guardian and ZZAP! it (groan!) (apologise, but I just couldn't resist it)! You can now move on to LEVEL THREE — YAY! CHEERS! RAPTUROUS APPLAUSE! ETC! ETC!

Okay, okay, calm down — I know it's very easy to get excited over a game like this, but ...

FRANK BRUNO'S BOXING (Elite)

You just wouldn't believe how many tips I've received on this game? You would? Thousands. I knew you wouldn't. Oh well, here's the best way to deal with all eight opponents ... Hit them very hard.

No, seriously ...



Canadian Crusher
Apply blows to the head when his guard is down, but as soon as he raises his guard, go for the gut. Keep this up until you knock him down, but beware of his crusher blow when he gets up — duck as soon as he opens his arms.

Fling Long Chop
Try to continually hit him around the head and when you get the chance, go for KO — but be quick!
Code: NFFIOMG97
Name: MGL (Matthew Glossop of Gleadless (?), Sheffield)

Andrei Puncheredov
Alternate left and right punches to the head work best as he doesn't usually get a chance to nut you.
Code: B9JIIBEO6
Name: MGL (Matthew again)

Tribal Trouble
Alternate blows to the head and body prove successful, but should he bring his arms together, stop punching him altogether or he'll get annoyed and hit you back very hard indeed.
Code: I16ION995
Name: BAA (Brandon Appleby of Sunderland, Tyne and Wear)

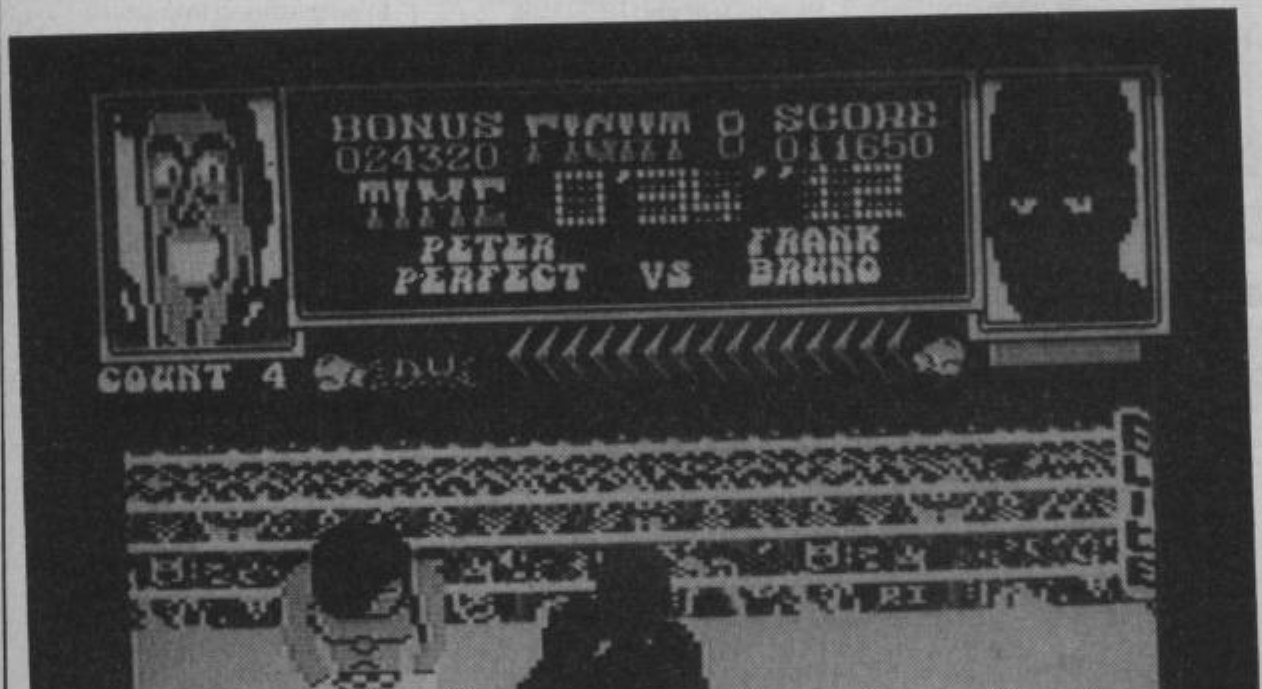
Frenchie
Generally regarded as the toughest of the eight boxers, he seems to require reflexes rather than technique to beat him.
Code: 9CUINFHN9
Name: LIV (Brandon again)

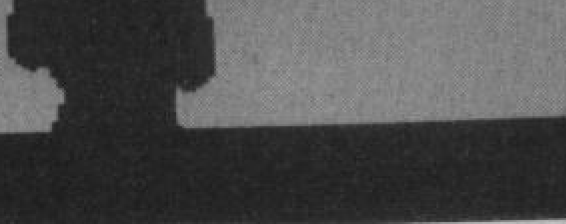
Ravioli Mafiosi
Wait for his right arm to drop then let him have it as often as possible.
Code: OB3IOM597
Name: BDA (Brandon again)

Antipodean Andy
Keep punching him around the head with your right.
Code: NEEIOBGC7
Name: MGL (Matthew Glossop this time)

Peter Perfect
Dead easy — alternate left and right blows to the head work very nicely.
Code: C8IIONE98
Name: MGL (and Matthew again)

Thanks to the many who sent in tips and codes for FRANK BRUNO'S BOXING, but please — no more!





MINI TIPS

BEACH HEAD II (US Gold)
A small tip from Gary Bayley of Badger Hill, York for anyone playing the part of the Allies on



the second screen. If it looks as though a brick is going to hit a prisoner, shoot him. Yep, let the beggar have it — he'll stop, rather than drop, dead and the piece of masonry will fall harmlessly short.

GHOST CHASER (US Gold)
Two even smaller tips from Greg Sands of Leicester ... Type FANDA when on the title screen to start on level two. Type FRANK at any time to gain extra lives.
So now you know ...

SPY VS SPY II (Beyond)
James Thomson of Glasgow offers an easy way to beat a human opponent or the computer on any level. The secret is to lay a napalm cannister and have another ready in your hands. When the other spy steps on it and crumbles into a pile of ash, run quickly over to his frazzled form and drop another cannister on it, so that he explodes once again. Repeat this procedure until your opponent is well and truly dead — he is an ex-spy, he has ceased to be (sorry, but again — I couldn't resist it).

OKEY DOKEY POKEYS

WHO DARES WINS I & II (Alligata)

Some nifty tips for both incarn-



ations of Alligata's equally nifty shoot em up, from an A N Onymous. Right, first type in this listing:

```
10 PRINT CHR$(147)
20 FOR A=272 TO 306:READ B:
POKE A,B:NEXT A
30 SYS 272
40 DATA 238, 32, 208, 169, 1,
170, 168
50 DATA 32, 186, 255, 169, 0,
133, 183
60 DATA 32, 213, 255, 169, 76,
141, 209
70 DATA 3, 169, 102, 141, 210, 3,
169
80 DATA 254, 141, 210, 3, 76,
174, 2
```

Make sure you've typed the above in correctly and there are no errors. If everything appears okey doke, type RUN (RETURN) and you should be prompted to 'press play on tape', so do so. Once the program has loaded and the READY prompt appears, enter the relevant set of POKEs ...

Who Dares Wins
POKE 5748,number of lives (1 to 255)
POKE 5569,number of grenades (1 to 255)
SYS 16384 to start the game

Who Dares Wins II
POKE 5702,number of lives (1 to 255)
POKE 5513,number of grenades (1 to 255)
SYS 16384 to start the game.
Also, type LIST after the READY prompt for an interesting message.

WIZARDRY (The Edge)

Jaron (sorry) Jason Hattrell of West Deeping, near Peterborough and Martin Redpath of Newcastle Upon Tyne, both sent in the following set of POKEs ...

First, rewind the tape to the beginning and type LOAD (RETURN). When prompted to 'press play on tape', do so and when the first part of the program has loaded, enter these POKEs:

POKE 1011,248 (RETURN)
POKE 1012,252 (RETURN)
RUN (RETURN)
Now wait for the next part of the program to load and when the computer resets and the 'power up' screen appears, enter this POKE:
POKE 2969,0 (RETURN)
SYS 2816 (RETURN)
The last part of the game will load and when the READY prompt appears, type in the following ...
POKE 3216,255 (RETURN)
POKE 50766,255 (RETURN)
POKE 3264,234 (RETURN)
POKE 3265,234 (RETURN)
POKE 27214,234 (RETURN)
POKE 50151,234 (RETURN)
POKE 50152,234 (RETURN)
POKE 50153,234 (RETURN)

Unfortunately Jason forgot to mention how to start the game ...

... However, Martin obliged — type SYS 2970 (RETURN)

You will now be invincible, making the game somewhat easier to play, but not to solve. Never mind — you can use the tips printed elsewhere in this section ...

BRIAN BLOODAXE (The Edge)

Just two of the many useful POKEs sent in by Kerry Blake of Polebrook, Peterborough. Load the game and reset the computer to enter the following:

POKE 38270,165 (RETURN)
POKE 39079,165 (RETURN)
SYS 39145 (RETURN) to start the game with infinite energy and lives. Great, but how about a real challenge — some POKEs to stop the 'sprites' from flickering so much.

WIZARD'S LAIR (Bubble Bus)

I'm afraid you'll have to reset your computer before you can enter these POKEs from Per Madsen of Bjaeversov, Denmark ...

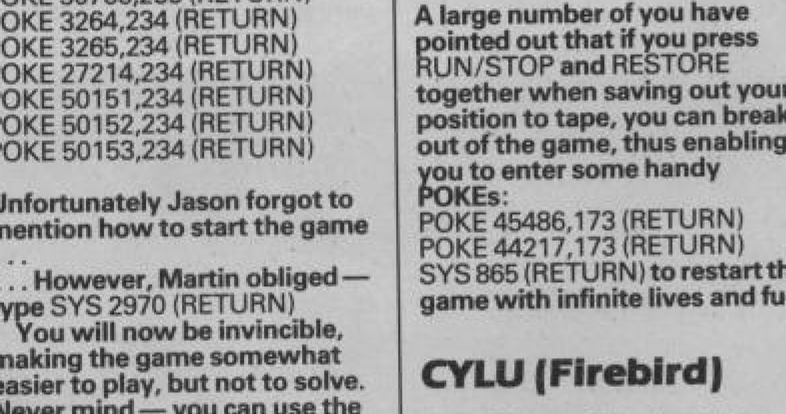
POKE 32354,number of lives (RETURN)
POKE 50461,234 (RETURN)
POKE 50462,234 (RETURN)
POKE 50463,234 (RETURN)
SYS 49328 (RETURN)
The last three POKEs stop the nasties from depleting your energy on contact.

STRANGELOOP (Virgin)

A large number of you have pointed out that if you press RUN/STOP and RESTORE together when saving out your position to tape, you can break out of the game, thus enabling you to enter some handy POKEs:
POKE 45486,173 (RETURN)
POKE 44217,173 (RETURN)
SYS 865 (RETURN) to restart the game with infinite lives and fuel

CYLU (Firebird)

Andy Payne of Basingstoke, Hants was considerate enough to send in a POKE for this Firebird cheapie. Reset the computer after loading the game and enter ...
POKE 39409,173 (RETURN)
SYS 49152 to start playing with infinite fuel



PYJAMARAMA (Mikro-Gen)

A set of POKEs to make the game easier to solve, as supplied by several different readers ...



Rewind the tape to the beginning and type LOAD "",1,1 (RETURN). After the first part of the program has loaded it's time to enter the all important POKEs, so ...
POKE 2218,200 (RETURN)
POKE 2219,8 (RETURN)
POKE 2248,169 (RETURN)
POKE 2249,16 (RETURN)
POKE 2250,141 (RETURN)
POKE 2251,13 (RETURN)
POKE 2252,68 (RETURN)
POKE 2253,76 (RETURN)
POKE 2254,247 (RETURN)
POKE 2255,9 (RETURN)
and finally type RUN (RETURN) to load and start the game as usual. Well not quite, 'cos you'll have an infinite number of lives at your disposal.

BOULDERDASH (Statesoft)

These are some of the more impressive POKEs I've seen for this classic game, or any other for that matter. Simply reset the computer after loading the game and enter any of the following POKEs, using values from the table below for different effects. They only work on the original Statesoft version though, not the Beyond one. Thanks go to Simon Bell of Huntington Road, York who supplied the POKEs in the first place (any more, Simon (or anyone else for that matter))?
POKE 29555,the value of whatever you want the amoeba

to turn into, instead of rocks, when it reaches 200 units in size (RETURN)
POKE 29567,the value of whatever you want the amoeba to turn into instead of diamonds (RETURN)
POKE 29642,the value of what each square of amoeba turns into (RETURN)
POKE 29223,the value of what butterflies turn into on contact with a falling boulder (RETURN)
POKE 29259,the value of what butterflies turn into on contact with amoeba (RETURN)
POKE 23643,the value that each diamond is worth before the correct amount are collected on level M (RETURN)
POKE 23644,the value that each diamond is worth after the correct amount are collected on leveeived the same tip from many different people.
Unfortunately you have to reset your computer before you can enter the POKEs ...
POKE 30074,32 (RETURN) **stops nasties killing you on contact, while ...**
FOR A=11000 TO 15000:POKE A,0:NEXT (RETURN) **will get rid of any nasties, and ...**
SYS 49152 (RETURN) **will start the game.**

MASTERTRONIC POKES

SPOOKS
I'm afraid, yep, you've guessed it — a reset is required before you can enter POKEs to stop any nasties from killing you on contact ...
POKE 14919,32 (RETURN)
SYS 5616 (RETURN) **to start the game.**

CHILLER
Reset the computer (after loading the game, of course) and enter this POKE:
POKE 22957,173 (RETURN)
Now type SYS 50758 (RETURN) **to start the game with infinite energy.**

ACTION BIKER
If you were to reset your computer and type:
POKE 19287,47 (RETURN)
followed by SYS 13312 (RETURN) **you'd find yourself with 255 lives to play with ...**

UNDERWURLDE (Firebird)

Some more POKEs from Jason Hattrell **of West Deeping, near Peterborough ...**
Reset your computer and enter the following:
FOR A=0 TO 2:POKE 33059+A,234:NEXT (RETURN)
POKE 33091,9:POKE 32924,9 (RETURN)
These POKEs give you 99 lives. You can replace the nines with any digits from 0 to 255, but anything above 9 will give strange characters on screen. Also, if you use 255 as both values, collecting an extra man will reset your lives to zero.
POKE 34404,45 (RETURN) **for infinite lives**
POKE 40537,141 (RETURN) **disables sprite collision (nasties won't kill on contact)**
SYS 36209 (RETURN) **to start the game.**

STAFF OF KARNATH (Ultimate)

At last some much needed POKEs for this game, courtesy of Jason Hattrell **once again ...**
Load the game and reset the computer.
POKE 2671,amount of energy (RETURN) (the counter will still display 99, but don't worry about that)
POKE 5634,45 (RETURN) **for infinite energy (the energy will still decrease but you won't actually be losing any)**
SYS 2560 (RETURN) **to start the game.**

... and right at the bottom of the pile, some very handy POKEs for ...

IMHOTEP (Ultimate)

See what I mean? Reset your machine and stick in the following ...
POKE 35957,number of lives (RETURN)
OR POKE 38054,201 (RETURN) **for infinite lives**
SYS 36443 (RETURN) **to start the game.**

Is that the time? Well, must be off to bed now — got to get up at nine for work (or should that be up for nine at work? Never can remember — Still, I'll be back next month with some more tips, POKEs, cheats, awful puns etc, but until then — have a Merry Christmas!
Oh, and a Happy New Year while I'm at it.

Right, that's that out of the way then — might as well use the 'outro' from last month before I nip off ...

I'm afraid that's all for this month (whoops! Already said that) but there's plenty of goodies (oh dear — missed a space) in store for the next issue. There will be the complete BLACKWYCHE solution (along with some useful POKEs) (forgot those) and something on WIZARDRY, ROCKFORD'S RIOT, SUMMER GAMES II (and those), BEACH HEAD II (forgot those as well), FRANK BRUNO'S BOXING (remembered those), STRANGELOOP, ELITE, THE FOURTH PROTOCOL (forgot all of those) and many, many more.
Anyway, keep all your tips, cheats, POKEs, etc, etc rolling in (like Jeremy Spencer in the morning) and thanks to all of you who make this section possible each month. Unfortunately personal correspondence is out of the question due to the large amounts of mail received. The fact that I'm illiterate don't come into it.
The address, for those who missed it, is, once again, ZZAP! TIPS, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB. See you in the Christmas Special ... What!? This is the Chrissy Special! I really must write a new outro someday ...

FROM A TOYOTA



ARCHER MACLEAN INTERVIEWED

Not much is known about ARCHER MACLEAN the programmer of the brilliant DROPZONE, so we lured him up to ZZAP! towers, strapped him to a chair and interrogated him. JULIAN RIGNALL had plenty of ways to make him talk.

"DOES HE LOOK SMUG..?"

Archer Maclean is 23 and has been programming for years, but has never released a game before DROPZONE. He's always been interested in DEFENDER (he owns a proper arcade machine) and programmed, quote, 'brilliant' Defender and Stargate clones on the Atari, which unfortunately never saw the light of day due to legal reasons. DROPZONE was the natural progression and he used many of the techniques he'd discovered while programming the early Atari programs.

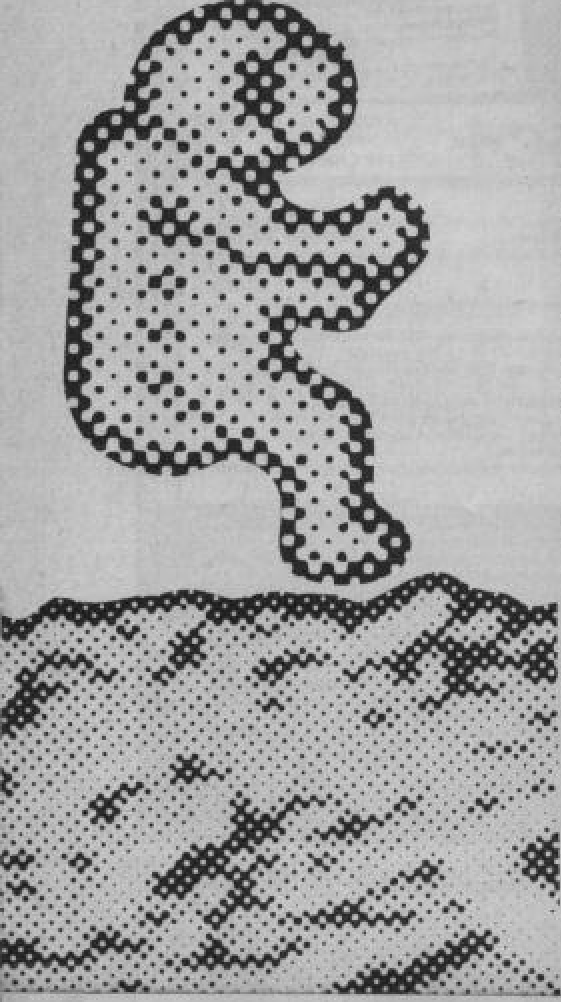
When he's not programming he enjoys driving. At the moment he owns a Toyota Celica, but really wants a Lotus Esprit or a Ferrari. He recently had a driving holiday in Germany and got completely fed up with being continually burned up by BMWs and the like. When he next returns to the *autobahnen* he hopes he'll have a really fast car to so he can do the same to other people!!!

After programming DROPZONE on the Atari he showed it around and said he was going to do a 64 version, but everyone thought it was going to be impossible. 'Well, that spurred me on further, so I went and converted DROPZONE in just eight weeks.'

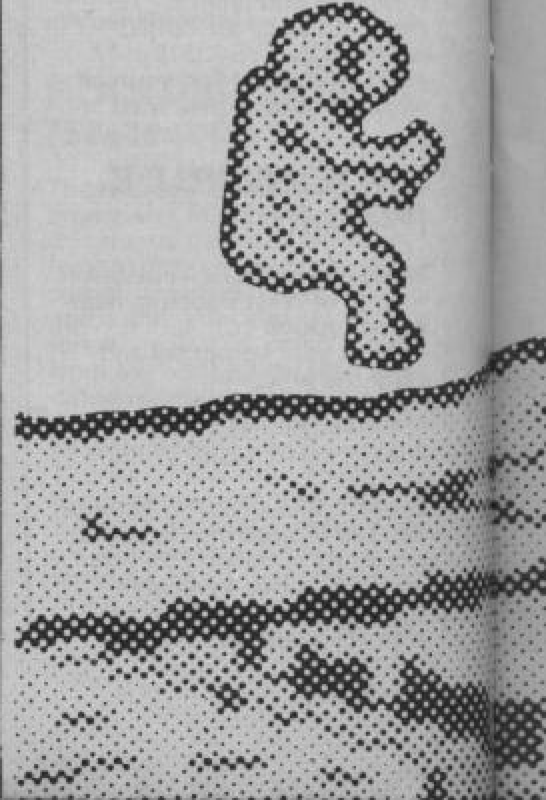
After the massive success generated by DROPZONE, what are his aims for 1986? 'Well, at the moment I'm doing the graphics for INTERNATIONAL KARATE which will take a few weeks, but what I really want to do is program a new 8-bit game. It might be DROPZONE II but it all depends whether I think it's a good game or not. If it's not that it could well be a massive 8 x 64K loader type game. I definitely want to get into 16-bit computers though, and could easily do a cross between arcade STAR WARS and DROPZONE on the Atari 520 ST that would knock everyone's socks off.'

Okay, so Archer's got ambitions to program 16-bit computers, but is he going to leave 8-bit entirely? 'The thing is,' he said, 'everyone's into 8-bit at the moment and there's an awful lot of really sub-standard stuff and quite a number of quite good programs and it's all becoming very competitive. So, why not break into 16-bit and come out with something good like the equivalent of STAR RAIDERS on the Atari? I find I'm becoming limited by the 8-bit machine's capabilities, Ataris are just about okay, if they're a Porsche in a BL body then the 64 to me is a three-wheeled roller skate with a puncture! I mean, it's such a strain trying to get it to do anything fast but it's still the biggest market so you just can't pack in programming it. For DROPZONE II I've got all the ideas, but as it stands I don't think the machine will have the time to do the game logic in as much detail as any of the others.'

I quizzed him further on the 'lot of sub-standard software' reference. He replied, 'I think that there is a tremendous amount of really bad software on the market, simply because everyone can program a computer. Just about any program gets snapped up by a company





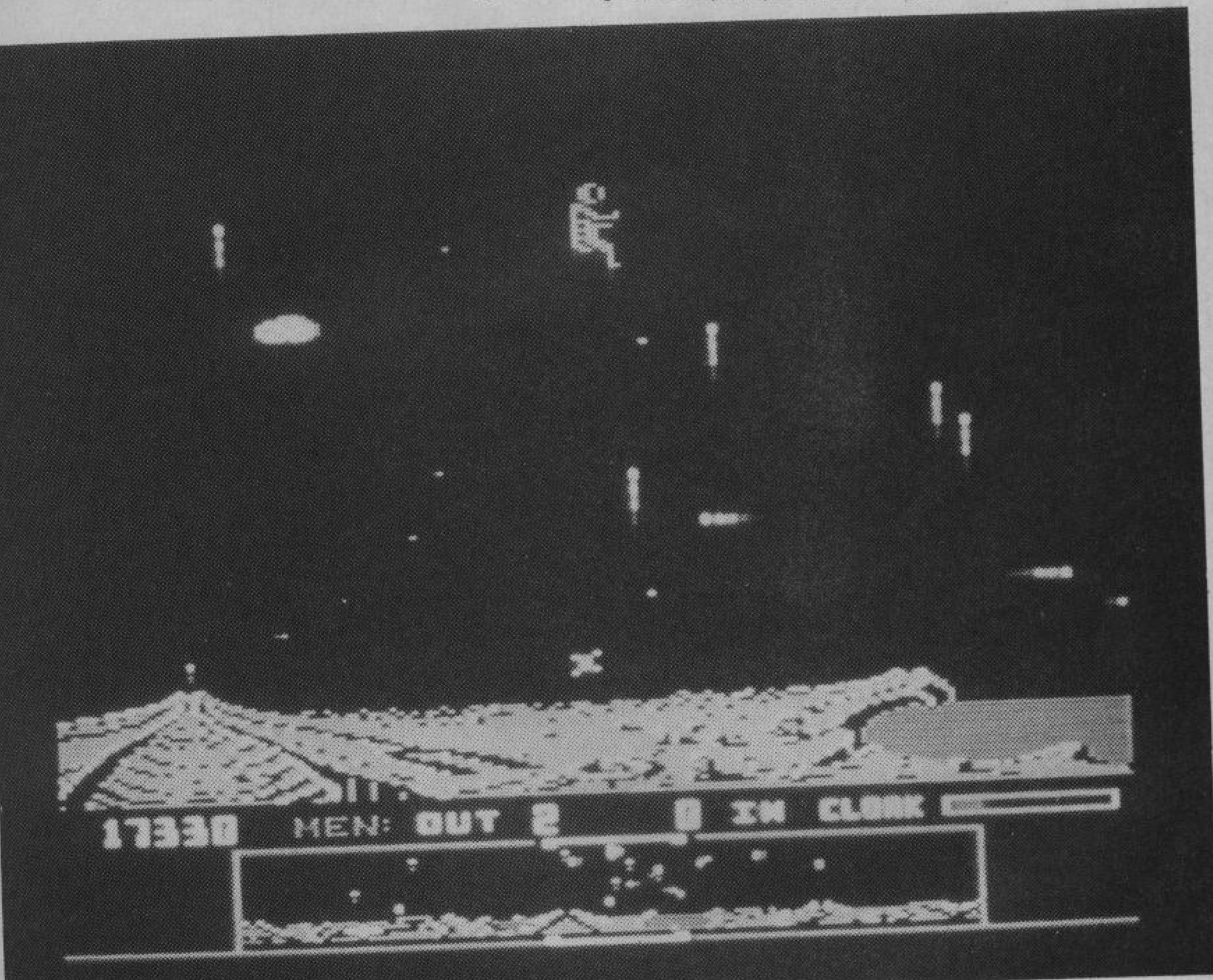


TO A FERRARI . . .

which expects to make a fast buck. Of course they don't, and as a result you get all these reports about the computer industry crashing. It's not of course, it's just levelling off. There are blokes like Braybrook, Woakes, Crowther, and Minter who are out there doing their own thing and succeeding. Minter's games, I suppose, are the most prolific, but he's got the same set of routines which he reorganises making his games rather monotonous. Even so, he's got a cult following and all that.'

Archer started on a **ROBOTRON** a few years back which he reckoned he could 'easily get arcade perfect'. I asked him whether he's going to finish it off. 'The trouble is it's rather old hat, but even so, nobody's done a proper version yet. I could do a perfect **ROBOTRON** on both machines in about six weeks and maybe sell it at a budget price, I just don't know whether it would sell or not.'

'Talking of arcades, one pretty exciting thing to happen is that **DROPZONE** will soon be converted to the arcades; he said, 'It'll be converted to fit inside old **DEFENDER** machines and it'll be given a trial run in a London arcade called the Crystal Rooms which is on Leicester Square.' Sounds great, so keep an eye out there!





SLAY IT WITH FLOWERS



As the nearest thing to an impartial interviewer under the circumstances of our verbal differences with the arcade maestro, we sent GARY LIDDON to talk to the Hairy Hippy Himself at the Yaklab in Tadley, near Basingstoke. The resulting interview is written down as it came off the cassette recorder used. Jeff Minter speaks his mind in his own inimitable manner, answering back for the flak he feels he's received from ZZAP! and talking about lots of other things too.

Why did you agree to do the interview?

It doesn't really bother me, just because I don't agree with someone it doesn't mean I'll act hostile. Unlike some people I don't get agressive, I mean the criticisms I actually made of you lot weren't actually hostile. I've never been into CRASH a lot and you lot were just getting too much like CRASH.

I still think it was very irresponsible for one magazine to have so much of a go at one person.

Didn't Gary Penn used to write letters saying how much he liked your work and was looking forward to Mama Llama?

Yeah. I still haven't put those letters up on Compunet. I'm saving them for when I really need them. That upset me. This guy, as far as I could see, was well into my stuff and was really looking forward to **Mama Llama** and then he really sticks the knife in with the rest of them.

What was your objective with Mama Llama?

I achieved everything I set out to achieve. I had an idea for a game that I wanted to do, I wanted to get some scrolling in there but I wanted it to be a bit different, not just the normal type. I liked the idea of lots of Llamas on the screen sort of following one another. I designed most of it while I was in Peru on a holiday. The Killdroid idea just developed and we decided it was better than bullets. We tried it out on loads of people and they liked it. I like it and that's all that counts, everyone else can go screw themselves. If I put something out and I like it then that's enough for me because I know that the guys that are really into my games are gonna like it as well because I know where their heads are at. I've never, ever, ever had a single letter from anyone who's been disappointed with **Mama Llama** and I've had hundreds of letters in support, so I think that I was right.

Did the ZZAP! review of Mama Llama affect you in any way?

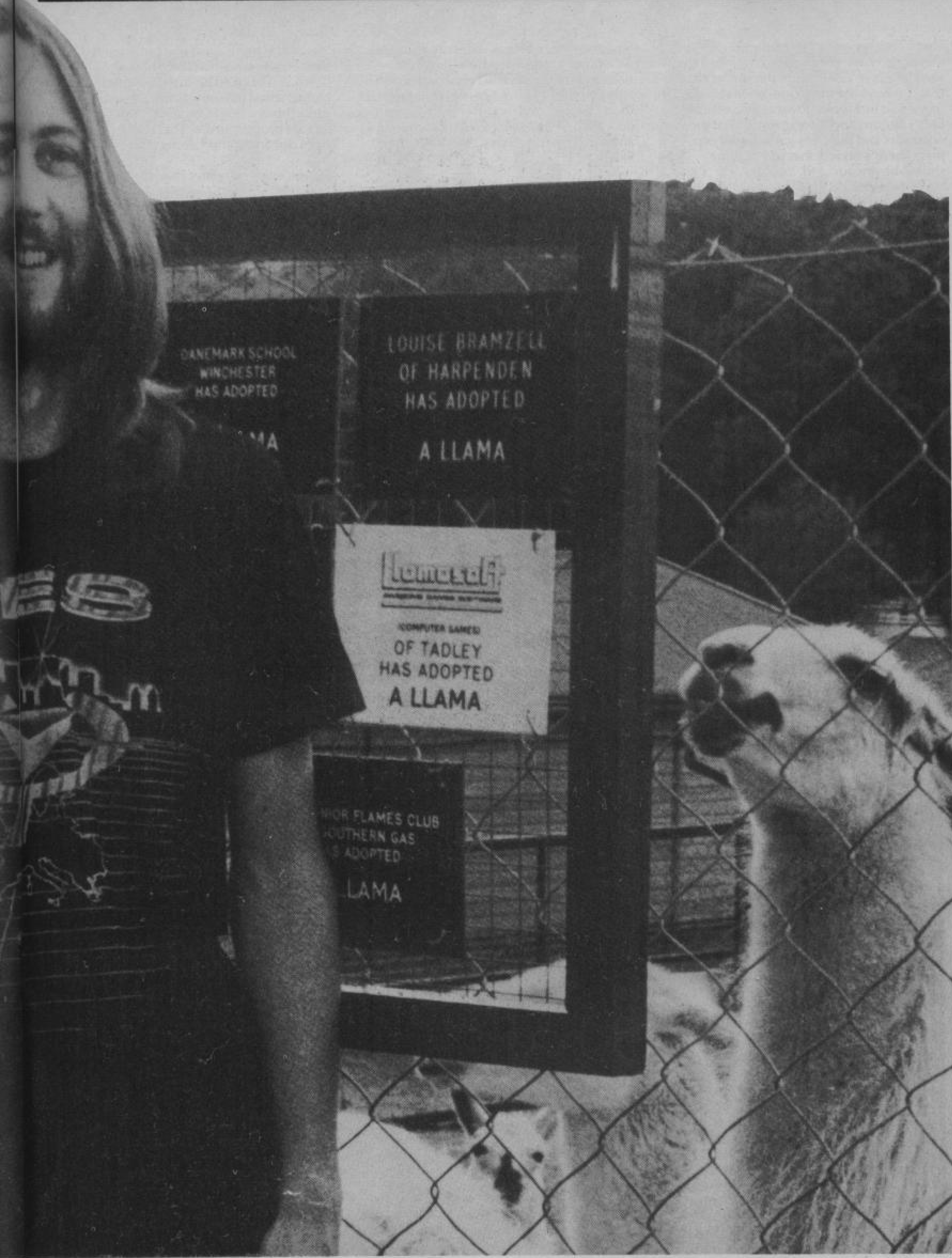
I just did not like the way it came across. They were just trying to put down something that I figured they didn't really have a right too. Okay, they weren't into the game but it's not so much that, they didn't actually say they weren't into it, they actually tried to drag it down. I get very attached to my games, it's a part of me. I take three or four months creating a game and if somebody goes for my game, they go for me. I can't be objective, I'm not like a lot of people who are just writing commercially and they're producing a marketable game. If it gets slagged off then that's that, it's not so much part of them, it's just an exercise in value marketing. When I sit down and do a game, it's part of me and three or four months of my solid work in there, so when people start going for my game they're going for me and I get upset about it.

What do you think about reviews in general?

The way I do reviews in my my news letter, more or less, is that if I like something I'll mention it but if I don't like it I just don't mention it. I don't go out of my way to say this is really bad. I think that's a much nicer way because then nobody gets upset. What really used to upset me was I used to get letters from people and they'd say, 'I've just bought **Mama Llama** after it's been out for six months. I really liked it and ZZAP! said it was crap!'

To think that those people had been put off by what these blimming kids sitting in this office had said after taking slight dislike to my game is wrong. There's no way that should happen. No way at all.

Don't you think it's better to have a constructive bad review than none at all? A lot of kids would otherwise just decide on the glossy packaging rather than the game.


DANEMARK SCHOOL
WINCHESTER
HAS ADOPTED
LOUISE BRAMZELL
OF HARPENDEN
HAS ADOPTED
A LLAMA
(COMPUTER GAMES)
OF TADLEY
HAS ADOPTED
A LLAMA

That's another thing I think these magazines have got a lot to answer for. I've seen letters in ZZAP! from the sort of kid that just buys the magazine, opens up the pages and just looks down at those stupid little cartoons and the expressions of the reviewers and buys this game based on that! There's no way that sort of thing should be encouraged. You should encourage people to go out there, have a look at what they're going to buy first and make their own decisions. I don't like anything that tries to make people's decisions for them. Imagine what it'd be like if I were reading a music magazine and I just looked through, saw what other people thought of these albums and I was reading something written by a real funk guy. Now if I went out and bought a load of albums on that premise I'd end up with a load of funk albums and I wouldn't like that at all because I'm a rocker! You should encourage people to actively make their own decisions and not try and make decisions for them.

Now people want it handed to them on a plate, with all these ratings and that sort of thing, they just look down and look at the overall rating and think right, I'll buy this one — overall rating's such and such, or I'll buy that one. People are going to get bored of games if they end up doing that, no one will be settling into any style, you'll be getting a mish mash of this and that.

Ariolasoft: what were your reasons behind your decision to have them market some of your stuff?

It was just an experimental deal, to see if they can market our stuff better than we can. At the moment they've only only got the one title, I'm seeing how they do with that, they've got no rights as such to anything else I do.

It seemed to read in the trade press that Ariolasoft had bought the Llamasoft label.

No. At the moment they're doing **Batalyx**, we're seeing how they do on that. If they do **Batalyx** well then I might give them the next one. That's the way it stands and we'll have to see how they do but they've got nothing do with my Colourspace projects, nothing to do with **Yak's Progress**, nothing to do with BBC Colourspace coming out. We've got loads of stuff running independently from them.

What are your feelings on the distribution methods of software?

My major beef with distributors is that they don't really look at the games themselves, they look at the advertising budget and we don't place a lot of advertising. I don't feel that we need it, the sort of people who buy my games know who I am and that I exist anyway. Ariola do look at the game. With distributors, you guys can do a hell of a lot of damage. **Mama Llama** probably didn't get sold as well as it should have done. I mean if you do that twice to a small company, you can put them out, as simple as that. I don't know if you want to do that, if you want to be left with all the Oceans and Activisions and nobody else but there's always going to be guys who are going to experiment, guys who are willing to take risks and I take risks and I experiment and if I get shit get kicked out of me for doing that then I'll move onto another machine and do it there. I not going to hang around in any sort of market that's going to treat me like that.

I understand you're performing light shows as a hobby now. You're doing a show at Cardiff University aren't you?

Oh the Cardiff light show, yeah. That looks like it's going ahead on February fourteenth of next year, they rang me a couple of days ago. Last night I was asked to do one at Greenham Common air base, and I've got regular things like this party I went to last night with my ST and ST Colourspace. The words gotten round in this pub that I go into and when I go in it's 'wow do you want to come back to my place?' So I'm always guaranteed of going to a party if I go into this pub.

How do want to progress with the Colourspace idea?

Well, I'm just going to develop it. I going to put it on the Amiga next. It's already getting to commercial quality now, we could probably go on stage given all the right projection gear

You seem to use Compunet quite a lot.

I like Compunet, it's good. I like the people on Compunet. They all supported me as well, during my time of hassle from you guys. I was really pleased with the amount of support I had. The Net's good, I really dig it, getting into Chatline every night. Partyline's okay but the trouble is it's exclusive, you can only have maybe eight people on it. I like it to be open to everybody. I don't like to think that I'm shutting myself away with a bunch of mates and every one else can bugger off. I don't want that at all. I never use any of these closed user groups, or stuff like that. I don't like the ideas of anything being closed.

Have you used Micronet?

I must admit I haven't done much on Micronet. I've just been on Celebrity Chatline. I don't really know much about it, not enough to give any objective criticism of it anyway. I think there's a lot more Spectrum and BBC owners on it. I like Compunet because you can have demos all over the system and you know it'll work for everyone because all the subscribers have got the same machine.

Now you've got an Amiga doesn't the 64 and ST pall a little?

Understandably now I just want to sit down and play with Amiga but I want to finish Colourspace on the ST, it's just sitting there begging to have yet more put on to it. At the PCW show it was a bit weak, it was just doing vectors. That was literally the first week I'd ever written 68000 machine code and it was damn lucky it was that far advanced. The main breakthrough that made it far more agressive came the day after I came back from the show and I sat down and hooked up the mouse to it. The moment that mouse was on, I thought 'Hey, this is going to be good'. You can use it to do proper curves. That was when I went out and started doing demos.

Do you enjoy computer shows?

Oh yeah, I like doing shows. They're a good opportunity to meet people. We don't go to shows to sell, we just go to shows to let people know what we're doing. I might run a prototype of a new game or give little demos hear and there. That's what I like about shows. People can come along and they can have a good old go at a game before they commit themselves to buying it. It's great, it's the way it should be all the time.

Don't you think that know it's becoming impossible for people to try out a game before they buy because of retailers unwillingness to demo new software?

Then obviously they're going to the wrong sort of retailers. Back in the early days I used to go up to the Vic Centre in London. It's closed now but it was great, I'd go along try out the latest stuff.

But don't you think the multiples give little or no chance to test a game before purchase?

Well that's bad! It's the sort of thing that'll force the industry into decline. The choice of software in Smiths is rubbish. The other day I went in and it was really bad. The people who buy software for Boots don't know what they're talking about most of the time. I'd rather buy my games from the specialist computer shop and the reason they're closing down is because they're being forced out by chain stores. They've got a lot to answer for, you know. When they first came in I thought Great. Now we can sell our games in Boots then after a while the smaller shops start disappearing and the chain stores get worse as they shut you out. If the chain store doesn't buy your game what can you do? There's no independents to sell it to anymore, they've all been shut out by the chain store. It's all pretty dire. Where money is the sole motivation, things always go bad. This seems to be the general rule to anything. The main interest of someone buying a piece of software is that they get a game, not just give a load of money to the people who are selling it.

Are you doing another 64 title in the near future?

I'm quite looking forward to the next Commodore game. It's just getting the time. There's people saying, 'Do something for the Amiga, for the ST, for the Atari,' but I can't leave the Commodore though. I like the Commodore. I like the sort of people who like my games. They're the guys I'm really writing for in the end. I'm not writing for the mass market.

I think there's enough on there now, click, should make an interesting read anyway.


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			1	2	3	4
5	6	7	8	9	10	11
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1986 GOLD

Rockford may have looked back over the past year, but GARY PENN, the only person who knows the bus route to Birmingham and is brave enough to dare Clee Hill in a raging snow blizzard, went to visit US Gold for a sneak look at some of their up and coming product for 1986

No-one could honestly say they are capable of accurately predicting what will happen to the software industry in 1986, but there have been some good attempts at doing so. One suggestion is the British software scene will follow the trend exhibited by Americans, ie a change from arcade games to strategy/simulation. However, US Gold feel that this won't happen here for some time and they are well suited should such a transition occur. For a start, the war strategy games *Crusade in Europe* and *Decision in the Desert*, both by **Microprose**, are to be released early next year, as are the long awaited **SSI** classics, *Tigers in the Snow* and *Knights of the Desert*. Other SSI titles due to be released by US Gold in early 86 are *Germany 1985*, *Rapid Deployment Force 1985*, *Baltic 1985* and *Norway 1985* — an episodic series of strategy games involving hypothetical conflict between NATO and the Warsaw Pact, collectively known as *When Super Powers Collide*.

Microprose have something equally controversial in the pipeline — a strategy game called *Conflict in Vietnam*, which will probably materialise around February next year. Sean Masterson, ZZAP!'s resident strategy expert or 'General in the field', is currently drooling over my shoulder in anticipation. And what an awful mess he's making . . .

Two excellent flight simulations from Microprose, *F15 Strike Eagle* and *Solo Flight*, proved immensely popular in the States but never really took off here (pardon the unintentional pun) although the former did build up a cult following. Both are shortly to be re-released, *Solo Flight* in a slightly revamped 'deluxe' form, as it now has a flight tuition mode and a few minor alterations and additions.

Several weeks ago US Gold received a telex from the President of Microprose, 'Wild Bill' Stealey, informing them of a new simulation in the pipeline . .

Understand Digital Integration has a simulation of AH-64 attack helicopter on the market . . . What we are developing will blow it out of the water.
Best Regards
Wild Bill

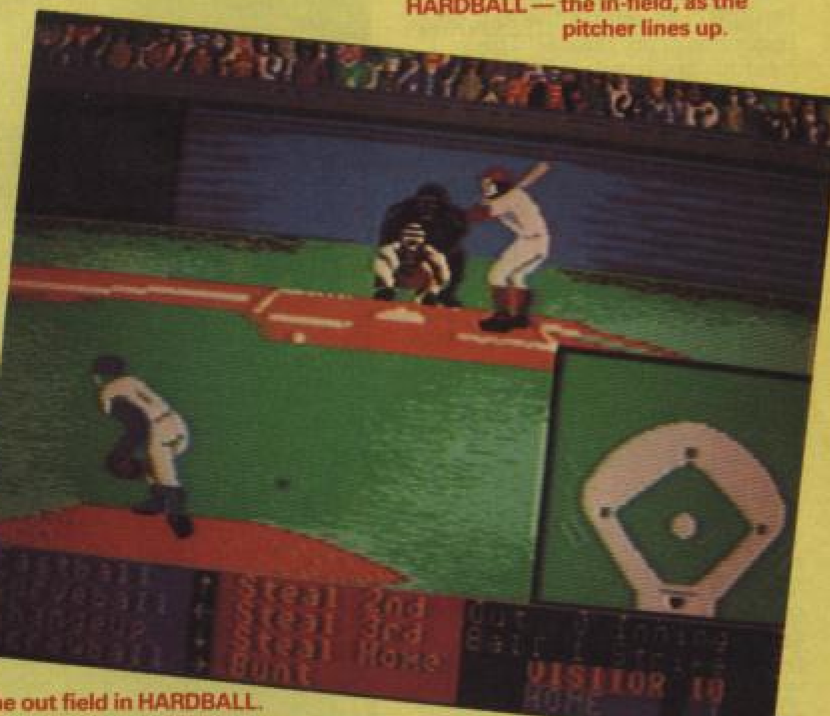
Coo! Did you know it cost something like $3,000,000 to train Mr Stealey to pilot an F15? Double Coo! But what are they developing to make them so confident? *Gun Ship*, that's what, and you'll be able to find out just how explosive a simulation it really is in late January.

While we're on the subject of blowing things out of the water, January will see the release of *Silent Service* — an action-packed World War II submarine simulation by Sid Meier, author of *F15 Strike Eagle*, requiring a cool head with plenty of quick thinking and decisions to be made. *Acro Jet* is the title of an exciting new 'advanced flight simulation' from Andy Hollis, the guy who wrote *Spitfire Ace* and *Mig Alley Ace*, and puts you in the pilot's seat of a small acrobatic jet, hence the title. At least it will when it's released in February.

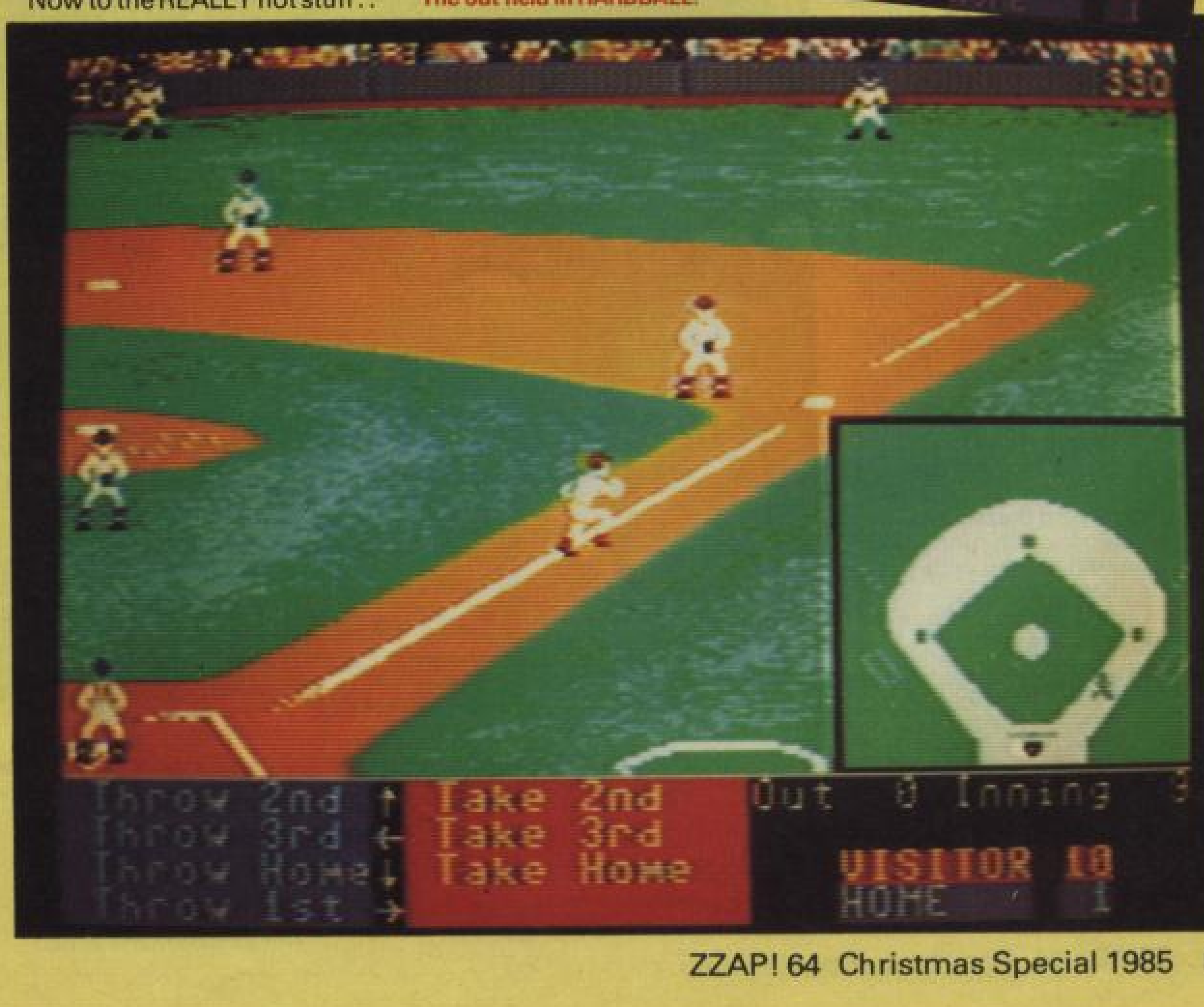
Now to the REALLY hot stuff . . . We start with a company called **Accolade**, whose founders, Alan Miller and Bob Whitehead, were reknowned game designers for both Atari and Activision. Their aim is a simple one: 'to provide games that have lifelike action, natural game play, and movie like graphics with the highest quality graphics possible'. OK, so it has been said before by many software house on a number occasions, usually without justification. But having actually **seen** three of their titles, I can assure they are **not** kidding by any means.

Their first game is to be released early next year and is a baseball simulation called *Hardball*. 'So what', you're probably thinking, 'it's been done before' — not like this it hasn't — *Hardball* is a **true** baseball simulation in every way and just **has** to be seen to be believed. The graphics are incredible and as you can see from the screen shot, the figures are huge and detailed — but wait until you see them move . . . The quality of the animation is state-of-the-art, making even the superb standard present in *Summer Games II* look dated! The game itself is very realistic and atmospheric and gives the feeling that it's being televised, not played. The only problem with *Hardball* is that it won't be available for another two months!

HARDBALL — the in-field, as the pitcher lines up.



The out field in HARDBALL.





Law of the West is Accolade's second title for US Gold and is a game of 'decisions' and fast action that puts you in the shoes, or rather boots, of the Sheriff of Gold Gulch — as tough a Wild West town as there ever was. The object is simple — stay alive 'til sundown, whilst keeping the peace in the process — and it ain't easy, believe me. Throughout the game, various characters make an appearance and ask the most obtrusive of questions. For example, the saloonkeeper, who is rather well endowed femme fatale, strolls casually onto the street and greets you with 'Well, hello there big boy', to which you may offer one of four replies, such as 'Uh, hello, Miss Rose', 'Get off the street you painted Jezebel', 'Mind if I come up and visit you tonight?' or 'How's the saloon business doin' lately?' The bashful approach incites the response 'I like the strong silent type' and presents you with a problem (in more ways than one!) and four more possible replies for you to choose from. And so it goes on — unless you sufficiently annoy or scare a person enough for them to leave in a huff! Some nifty gun play is also needed during play, but you do have to be careful not to shoot innocent bystanders by mistake!

The program contains some superlative graphics and sound, along with language and scenes depicting life in the Old West, which as we all know, was a rather violent and somewhat 'coarse' period in history — so some of the more 'dodgy' aspects may have to be removed — unfortunate, as they do add to the game rather than detract from it. Still, *Law of the West* is highly unusual and enjoyable to play, and there are a multitude of exciting and different situations to contend with.

The third and final Accolade game is *Psi-5*, which can loosely be described as a trading game, but shouldn't because that makes it sound boring — and *Psi-5* is far from it! It's a brilliant combination of trading and action, with incredible graphics and gameplay elements. The object of the game is to transport supplies to the troubled inhabitants of a distant planet. It sounds deceptively simple but the way is fraught with danger and there are problems enough in running a ship, let alone coping with copious alien attacks.

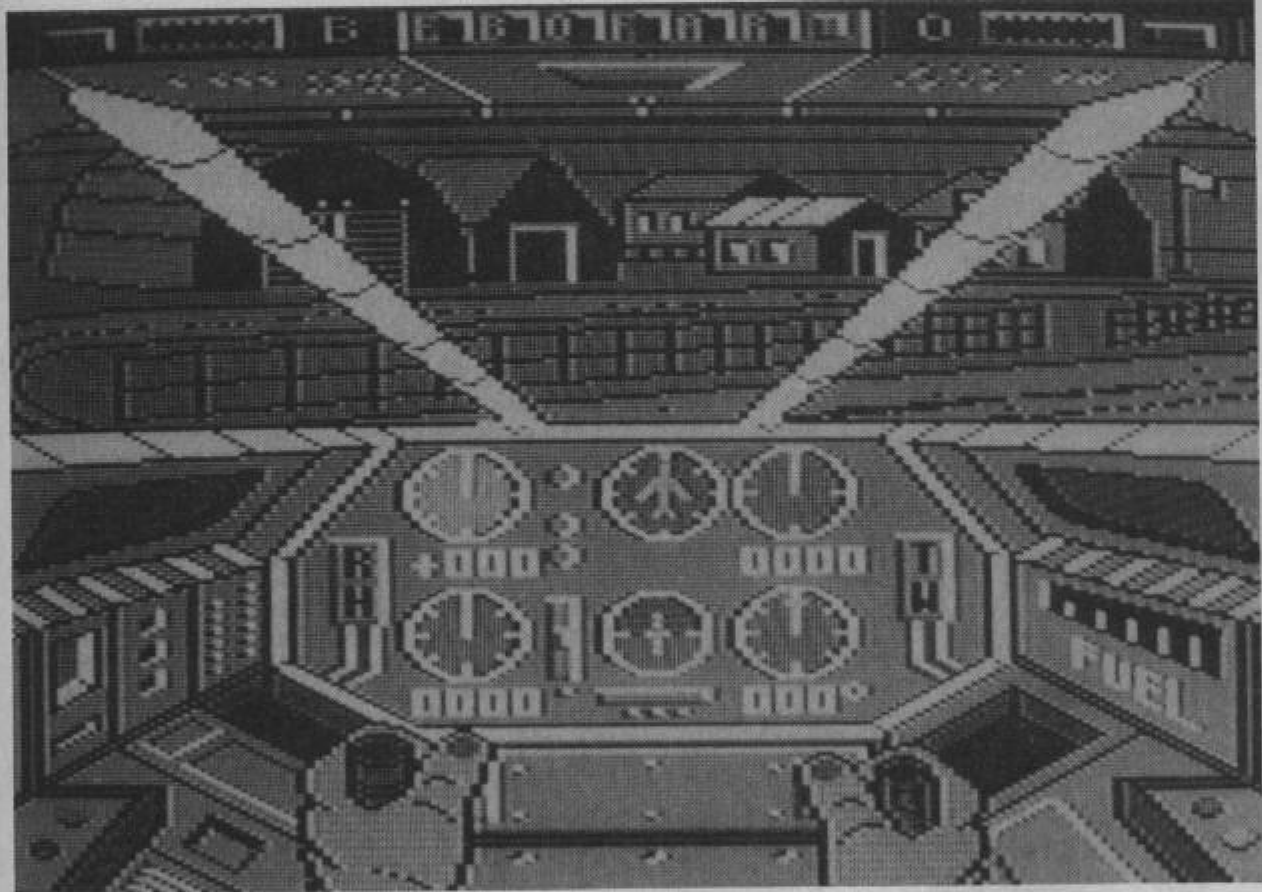
Once again Accolade have come up with some quite stunning graphics and gameplay elements. For instance, when you initially recruit a crew of five from a choice of thirty different characters, each with their own personalities and skills, you are given a full screen picture and description of every applicant! Communicating with your crew, when eventually in flight, gives rise to another of the many superb touches present throughout the game — each member visibly speaks to you! The quality of the animation is unbelievable and the characters look incredibly lifelike as they burble away. *Psi-5* is my personal pick of the Accolade bunch — with its fantastic graphics and depth of gameplay it looks as if it will prove immensely popular when it materialises around February next year.



What's it to you, Punk? Some of the graphics to expect from LAW OF THE WEST.



An example of the graphics in PSI 5 — a bemused weapons specialist is being hassled by some aliens.



Ready to take off on a mission of mercy in INFILTRATOR.



KUNG FU MASTER.

In issue 2 of ZZAP! we reviewed a game called *Whirlynurds*, written by American Chris Gray, who incidentally, was the designer of that all-time classic *Boulder Dash*. Chris has been hard at work over the past six months on his latest project, *Infiltrator*— and what a project! My first impressions were that it was a helicopter flight simulation, but on after playing I realised that I couldn't have been further from the truth. *Infiltrator* contains everything you could ever want in a game — simulation, shoot em up, strategy, adventure and more . . .

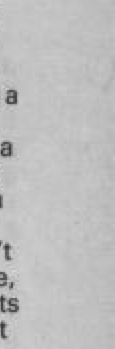
Some scientists are trapped within a top secret, high security base and your mission is to recover them. The game starts at a military base and it is here you must 'build' your helicopter by equipping it with sufficient armoury, weaponry, fuel etc, before taking to the skies, where you encounter many enemy jets and choppers to be dealt with accordingly. One really nice touch is that the hands on screen (see screen shot) follow your every move, creating an authentic feel when in flight.

On reaching the vicinity of the enemy base and leaving your helicopter, the view changes to an isometric one with scenery (and guards!) in abundance. A small representation of your figure is shown in the centre of the screen and you can move around freely in all directions. An inventory can be called up at any time allowing you to select one of many weapons for use, such as machine guns, grenades and even a portable hole! Once inside the base there are lots of buildings and the like to explore, objects to collect and action to be had. On entering a building you are given a half screen view of any rooms entered — and there are plenty of those! However, should you get caught you will have to face the firing squad — and in full screen view!

Infiltrator is the most incredible new games concept to hit the market, as you will be able to judge for yourself when it is released at the beginning of next year.

Datasoft have four new titles up their proverbial sleeve, all due for release in early 85. *Alternate Reality* is a role-playing/adventure game with strange, but very competent graphics and some equally unusual music to complement. *Pole Position II*, *Elevator Action* (both due February) and *Kung Fu Master* on the other hand, are the 64 versions of their arcade game counterparts — the latter being a near-faultless conversion, lacking only in the speech and a few minor presentation points of the original (for those of you who never brave the darker recesses of an arcade and don't know anything about the game, it's a variation on the martial arts theme, in which you must fight your way past five levels of ferocious foes to finally rescue your loved one). Lots of fast action in the form of gratuitous violence, makes *Kung Fu Master* great fun to play, as I'm sure you'll agree when you see it in the beginning of January.

Finally, another near-faultless conversion coming your way around January is the cult underground hit, *Crystal Castles*, from Australian software house **Thundervision**. Julian Rignall raved over it somewhat in our August issue and considers it to be 'THE finest arcade conversion for the 64 yet!' Recommendation in itself, is it not?



MORE WHEEEEE, SPLAT (GENTLY)

And yet another update on how the ZZAP!/CRASH/AMTIX! Dr Barnardo and Action Group charity parachute jump is progressing. C'mon people, we need your votes to push some of our staff out of a high-flying plane — they want to go — they really do . . .

I suppose that it was inevitable that those who didn't really want to jump should attract the most votes. ZZAP's very own Mr Rignall seems to be at the top of the list and he is very concerned. When he asked me how he should go about getting out of this mess I suggested that he should try being pleasant to people which would result in his being ignored. Of course the easier alternative would be to send a few votes in himself, to try and work his way down the list. He put the proposition to his bank manager who simply refused to advance Julian the necessary funds. Strange thing was, the very next day we had some votes from a bank manager, for Julian!

Franco Frey, The Newsfield technocrat, is more than a bit disappointed that he is lying only eleventh in the jump table. I am a little surprised by this as Franco writes quite a lot for all three magazines, mostly on graphics packages, so he really deserves to considered. Someone at the last ZX Microfair really put his finger on Franco's problem, when he declared that Franco 'was a really nice guy'. The voting trend seems to be for the Newsfield equivalent of a video nasty, hence the strong showing by the likes of Gary Penn, Julian Rignall and Robin Candy. Send a nice guy aloft — Vote for Franco.

While we are on the subject of video nasties that reminds me of Mr Candy, who in truth is a good



bloke, he's just misunderstood. There seems to be something of an ego battle being conducted between Messrs Candy and Mangram. Each of them see the number of votes as a measure of popularity. This has naturally put Lloyd in a very difficult position, he isn't keen to allow his frail body to be ejected from the back of a Hercules. He is, however, just as determined not to be shown up by 'that little jumped up poke person'. The CRASH Editor Graeme Kidd seems to be attracting more votes than he bargained for, so many in fact that the worried man was caught actually trying to edit the jump table. I have now taken steps to ensure that the table is kept where Graeme can't find it, on his desk.

The software industry continues to donate prizes. Among the latest contributors are **Ocean**, **The Hit Squad**, **Incentive** and **Micromega**. The boys from Micromega, Neil Hooper to be exact, sent us a superb letter and what must be World's most awful joke, so appalling in fact we feel that it would be irresponsible to print it. We can, however, make it available to anyone daft enough to want to see it — for a mere five votes a read. And yes Neil, we would like to hear the one about His'n'Hercules. The **Ram Jam Corporation** have promised to send us a bumper box of prizes and a respectable block of votes. A sudden burst of generosity perhaps? Well not entirely, it seems AMTIX!'s Sean Masterson has upset them. Ram Jam, far from being a bunch of wallies, quickly calculated that sending a substantial number of votes for Sean would be a lot cheaper than paying the train fare for their heavy mob to come all the way up from London. Smart.

Even John Edwards, the client liaison person, has collected a vote! As yet I have been unable to track down the source but suspect that it may have come from an advertising agency, if so, send more. The Army would be truly grateful of the opportunity to test the lift capacity of a civilian-laden Hercules. I can think of no better way than by sending John, Graeme Kidd and Gary Liddon.

Remember, whoever you chose as a victim, never forget that every penny you send will go towards making a handicapped person's life easier.

This months voting recommendations:
FRANCO FREY because he's daft enough to really want to do it, and **GARY LIDDON** because he thinks he's man enough to.

Next month we shall publish, for the first time, the Jump Table so far together with the pleas and excuses of the top six.

I want .... to jump out of a very high-flying Hercules (He or she may use a parachute at their own discretion)

I enclose a donation of £..... (minimum of £1.00) and no coins please. We get charged for receiving them.

I am frequently known as ....

and can be reached at ....

..

Postcode ....

SEND YOUR VOTES AND LOOT (NO COINS!) to:

WEEeeeee SPLAT! PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB

THE COMPETITIONY BIT

Name three flight simulation games

(1) ....

(2) ....

(3) ....

In fifteen words or less, using your skill and judgement and a pen, complete the phrase below in the most apt and original way:

I WANT GARY LIDDON TO JUMP BECAUSE

..

STOP PRESS! Oli offers original cover painting as a prize for the voters in the Loony Leap Charity Competition!

THE SUBJECT OF THIS COMPETITION IS NOT FOR THE FAINT HEARTED. BEWARE.

PLAY MINION'S REVENGE AND WIN A WEEKEND AWAY!

The chaps at Domark are about to release a game called *Friday the 13th*, starring the mean minded Jason who's got massacre, murder and mayhem down to a fine art. Never before, in the history of movie-making, has so much plastic blood been spilt as the result of the actions of one man.

Now some of the gory aspects of the films will be brought to your computer screen — and to promote the game, Domark have decided to sponsor a brave ZZAP! reader to take the ultimate test, on the ultimate roller coaster: The BLACK HOLE, at Alton Towers, in Tamworth. Domark will cough up for rail travel to Newcastle and will pick up the tab for two nights stay for two people in the Post House Hotel in Newcastle, Staffordshire. Not bad, eh? But only for the brave ....

A Competition Minion's life is not a happy one, at ZZAP! Towers. You may have noticed that they even left me out of the photo story in this issue . . . See what I mean. I'm thoroughly downtrodden, dispirited and glum. It's enough to drive a chap to mindless . . . Wait. I have it. The perfect plan for revenge!



There's this chap in the office. He's called Gary Liddon. Indeed (and this makes the whole plan just perfect, almost too perfect) he used to work for DOMARK! Then we gottim.

He's a bit of a nerk really, very easy to be nasty to. All you've got to do is suggest he stops eating for a moment and does some work and he gets mortally offended. There's lots of other tricks the ZZAP! lads like to play on Liddon. Like making him leave lunch for a game, insisting he keeps playing it until he's got the high score and suchlike.

Mind you, he deserves much of the flak he collects. The Liddon has got some horrible habits — like eating Chicken and Chips on the Ed's desk, splattering his computer keyboard with chicken fat. So he's not universally popular up here in sunny Ludlow.

So here goes, your chance to play Minion's Revenge: Listed below are a dozen unpleasant things that we could do to Liddon during the course of a normal working day at ZZAP!. What we want you to do is rank the top five Liddon Tortures, using your skill and judgement, in order of unpleasantness. Fill in the letters next to the numbers on the entry form, and dash it off to TAKE THAT, LIDDON!, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB to arrive before the closing date, which is 30th January 1986. Oh, and complete the tiebreaker bit too, by dreaming up a Nasty Thing To Do To Liddon (NTTDTL), all of your very own.

NTTDTLs WE KNOW AND LOVE

A) Tell him to do some work

B) Give him a typewriter and tell him to write a review

C) Take away his copy of 2000AD

D) Give him a typewriter and tell him to write a comment on a game

E) Tick him off for coming in to work at ten to lunchtime

F) Steal his tomato sauce bottle while he's at the chip shop, stocking up

G) Tell him that the sandwich shop has closed for winter

H) Refuse to lend him any money to buy dinner with and then eat a banquet in front of him

I) Wake him up

J) Wait till he's asleep in the office and then convince Jeremy Spencer's dog Gary Liddon is a tree

K) Set Streetfightin' Sue from Mail order on him

L) Tell him that three hours is too long for lunch

MY RANKING OF NTTDTL is:

1☐ 2☐ 3☐ 4☐ 5☐

And my very own Nasty Thing would be ....

....

....

NAME ....

ADDRESS ....

....

.... COMP

PS: We like him, really

....

Think you're a really, really brave person? With just that streak of cruelty that puts you ahead of the crowd? You could take a trip on the Ultimate Roller-Coaster, THE BLACK HOLE.

The Right Little Cult takes an affectionate look at the past year's Stuff.

ROCKFORD'S ROUND UP



1985 *has been a lively eight months (EIGHT months I hear you shriek — well ZZAP! only launched with a May issue. It was very dull before ZZAP! came along, what with PCG for company, remember my double page poster in that organ? — didn't look much like me though). So, as life only began in the merry old month of May, what better place to start?*

MAY



The pages of the brand new mega-mag burned brightly enough (what with me in the margins and those daft reviewers' faces littering the columns) and Bob Wade got to do an awful lot with Elite *from* **Firebird***, though he remained mostly harmless. There were a lot of 'exclusive' reviews of this game, but we had the 'proper one' and it was ZZAP's first Gold Medal. You lot had to wait a while for it though — until August in fact, when it was well received despite some minority disappointment due to its slow speed. Staying in space, we found ourselves aboard the Zoff V with* **Beyond**'s Shadowfire*, the world's first icon-driven adventure. It used no text-input and so suited Julian Rignall right down to his white cotton socks. This was one of May's many Sizzlers, deservedly so, and I remember Chris Anderson saying that 'experienced game players will rave over it.'*

I don't know whether the Zoff V ever made it to the strange planet where Pastfinder*'s action takes place, but* **Activision** *did, giving us a much underrated, fast moving, frenetic 'Shmup' (ghastly phrase) (for the first time readers, guys, SHMUP stands for Shoot em Up, the sort of 12-year old jargon that so irritated uncle Jeff — he was probably right on this one . . .)*

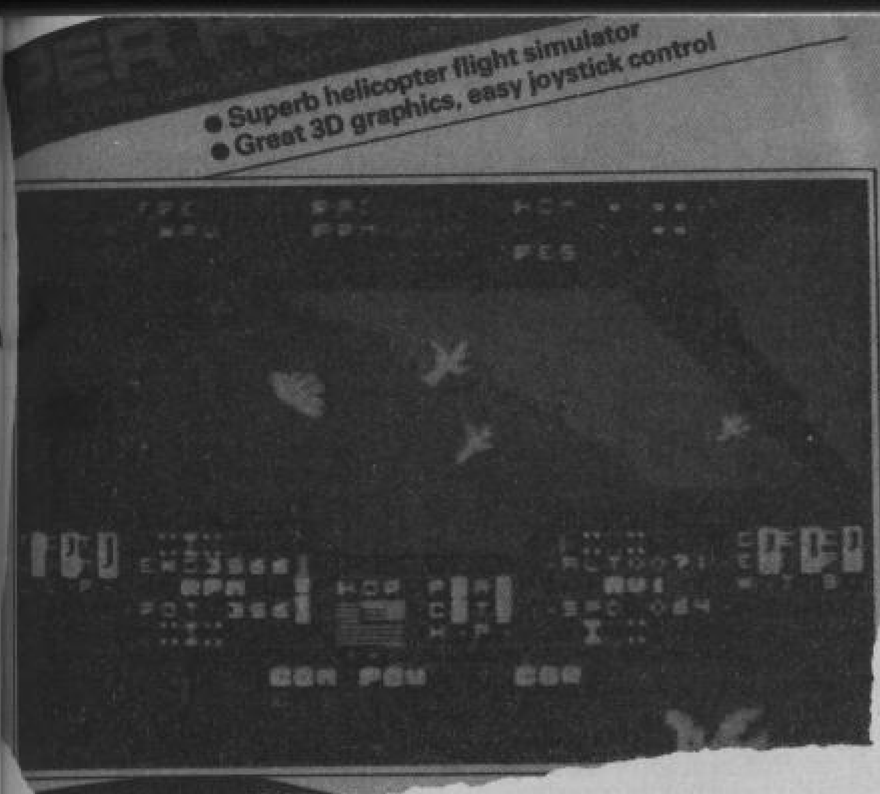
Which brings us neatly onto Mama Llama*, a review that raised a storm in a tea-cup, since no-one here liked it much, and Jeff prefers his tea unstirred (see the Minter interview this ish). The rumblings went on for some time — ZZAP's first controversy — yee-hah!*

Lowering into Earth's atmosphere, **US Gold** *offered us* Super Huey *— as did Audiogenic shortly thereafter (something to do with a joint licencing deal with Cosmi). This 'superb helicopter flight simulator' appealed widely, especially when US Gold*


Firebird, £14.95 cass, £17.95 disk, joystick with keys or keys.

- The amazing space mega-game hits the 64
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16 ZZAP! 64 May 1985



complain and Beyond announced that they would go ahead anyway. Eight months later and it hasn't appeared — where is it!?

Talking of games that haven't materialised yet, despite ads in our first issue, whatever happened to Street Hawk *and* Daley Thompson's Super Test? *Has* **Ocean***'s matter transmitter malfunctioned? Perhaps they should consult the expert, the* Scorelord *— speaking of whom (in hushed and awed tones) we had the first ever ZZAP! Challenge with those luverly pix of the team (looking at the one of Gary Penn, a reader later claimed he was a bull elephant being neutered — GP that is, not the reader). As the world at large knows full well, it was Julian Rignall who won — and kept on winning, a success story that was to turn him into the world's most hated 64 owner. It seemed as though his gain was our loss.*

Away from the heady heights of Sizzlerdom, there were some unfortunate releases, such as Penetrator, *a game that had first appeared on the Spectrum a century earlier, and* Pole Position *which had appeared on the arcades a millenium earlier and only made it to the small screen in time to compete with far better looking games inspired by it.* Web Dimension, **Activision***'s attempt to provide alternative entertainment failed miserably, or so the lads thought, and it made ZZAP's first Tacky, in which I unfortunately became entangled.*

lowered their price to compete with Audiogenic. Another helicopter went dashing underground in a vain attempt to rescue some silly scientist chappies. Airwolf, **a substantial rewrite from its original Spectrum incarnation, gave Elite** *their first decent 64 game and a Sizzler to boot. And coming down to Earth itself with a real bump, there was the second of three Sizzlers for* **US Gold** *with* Spy Hunter *— a game in which the bump was all. That erudite purveyor of literary prose, Julian Rignall said it was 'the superb arcade blast em, bump em, crash em, all action shoot em up.' Gosh!*

The third Sizzler was Bounty Bob Strikes Back, *one of the year's most addictive and original platform games — we woz a bit naughty, because we reviewed the Atari version on the strength that it would be very similar to the 64 one — thankfully it was apart from some very minor points such as the emergency help function which, incidentally, only killed you.*

Another Sizzler in May with platforms in it was Cauldron *from* **Palace**, *although until you managed to get through one of five doors, it more resembled a broomstick 'Defender'. A fairly tough game this with attractive and amusing graphics and some adventure overtones to round it off. Even more adventure still in the arcade vein was* **Gargoyle Game***'s Spectrum classic, and ZZAP! Sizzler,* Tir Na Nog *converted by* **Graham Stafford** *of Design Design. It was Gargoyle's first and last venture onto the 64 — sadly it didn't sell too well and they felt that the Spectrum follow up* Dun Darach *couldn't be done on the 64.*

Further into the vein, another Spectrum translation finally hit us from **Beyond** *with* **Mike Singleton***'s* Lords of Midnight. *Again, this strategy adventure didn't fare too well on the 64 and caused Beyond to cancel arrangements to convert the follow up* Doomdark's Revenge. *Fortunately loads of upset ZZAP! readers phoned to*

June

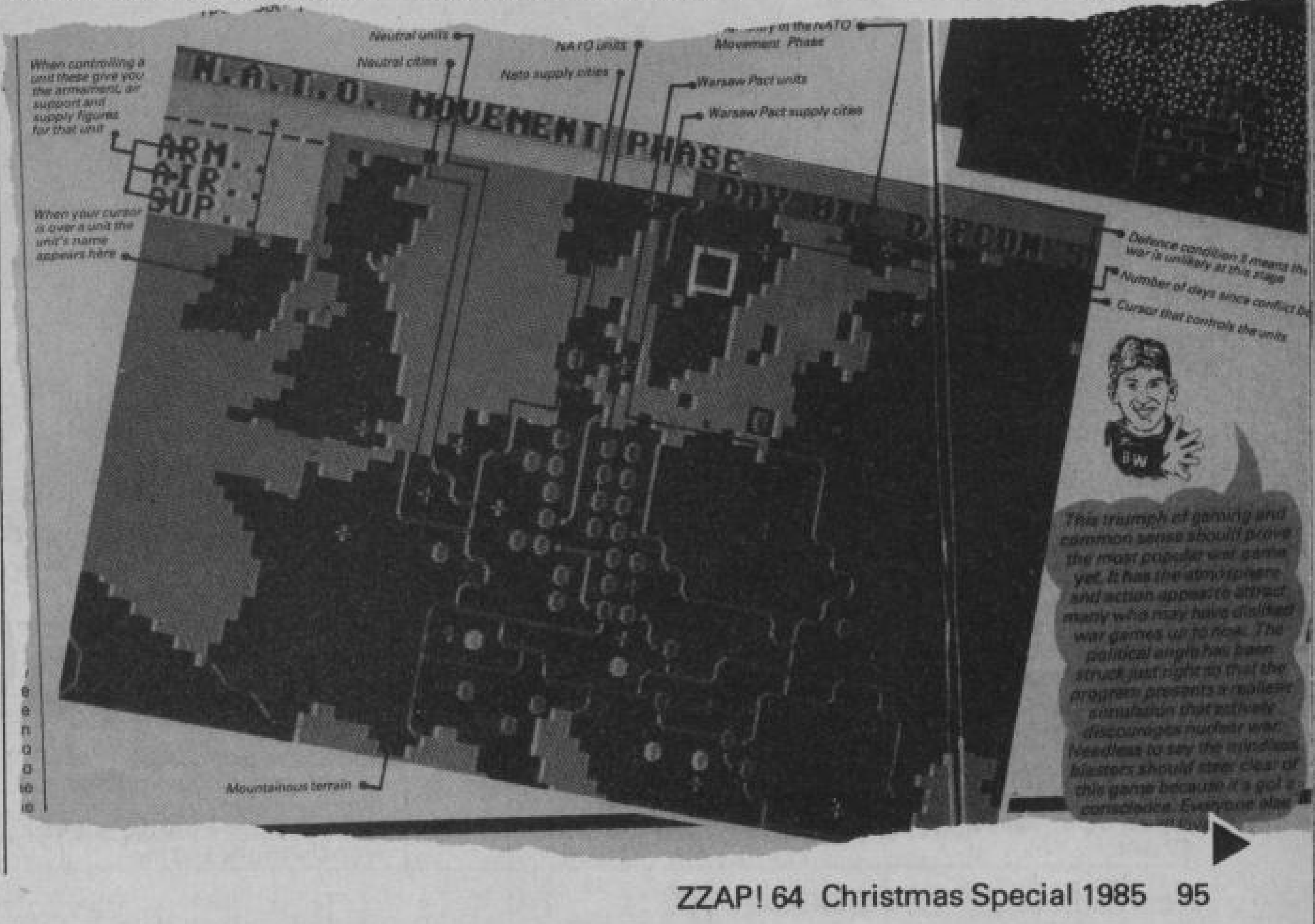


Issue 2's cover sparked some controversy, with its melting face, as did the game it was based on, Theatre Europe *by* **PSS**. *Julian thought the face on the cover was that of our very own subscription queen, Denise Roberts — nasty — while one reader thought it was a portrait of his sister drinking milk through a straw — even nastier. The game hit the spot, however, getting a Gold Medal and exciting Gary Penn to a frenzy of CNDness when he said, 'But on playing it will be seen that, as in real life, the use of nuclear weapons for winning a war, is a futile one and gains nothing.' Gosh.*

There was an off court battle instead of On Court Tennis *with the review of* **Activision***'s tennis action simulation. Both Rignall and Penn didn't honestly think much of it, but Chris Anderson and Bob Wade disagreed and Sizzled it (they're bigger, you see). It wasn't the only internal controversy in June, for Riggers hated* M.U.L.E., **Ariolasoft***'s trading game (he hates being called Riggers, you know). It still Sizzled, however, because the others thought differently (the very nature of controversy in fact) — the 'best pure trading game we've seen,' they said.*

Mikro-Gen *were also the cause of some heartache among the breasts of the tender new team. Once again Julian went on a limb, hating* Everyone's A Wally *— so much so that his comment was lost somewhere along the way between Yeovil and Ludlow (accident or design?), leaving* Wally Week *to Sizzle quietly away to himself, Bob Wade and Gary Penn.*

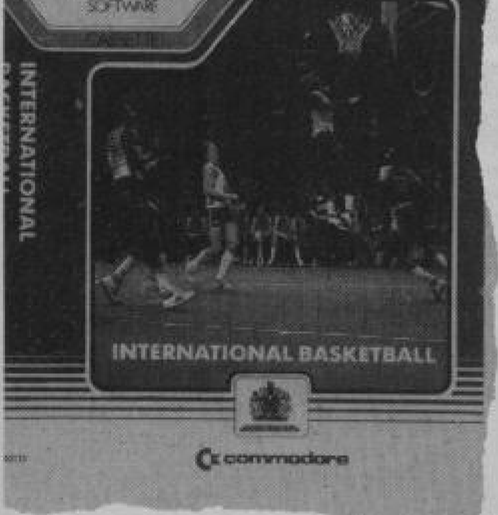
Yet MORE controversy — which was the best baseball simulation, World Series Baseball *from newly relaunched* **Imagine** *or* On Field Baseball *from* **Activision**? *Imagine's game took it by a reasonable margin, but the behind-the-scenes battles at ZZAP! Yeovil threatened the carefully balanced meshing of the team. What would happen next!? It wasn't over, the bouncing balls from the sportsfield turned into bouncing bombs in* **US Gold/ Sydney Developments'** *mega*



war-flight simulator Dambusters. *The quantity of bugs present in the pre-release version was more numerous than the bombs. At the last second, pressure from GP and JR, resulted in the editor talking to US Gold and the review being abruptly truncated in favour of re-rating it later when the bugs had been dealt with. US Gold gratefully re-examined the program and Sydney made the necessary alterations.*

There was no argument over Pitstop II *and* Super Pipeline II, *since both follow-ups were excellently received. The split screen racing game from* **Epyx** *was generally regarded as the best of its kind then, and still is to this day. It also gave us lots of fun with the screen shot annotations which told the reader vitally informative things such as 'driver', 'front wheel' and the like!* **Task Set***'s* Super Pipeline II *boasted some great tunes and graphics to accompany the frenzied action. Julian didn't seem to think that much of it however — does this guy like anything apart from — but no, that must wait until its proper time. Talking of great tunes, 1985 has been a year of astonishing progress musically on the 64, as we shall see . . .*

Two other important Sizzlers in June were International Basketball *from those stalwarts*



of the trade **Commodore**, *the company best known for its elephants, and* Lode Runner *from* **Ariolasoft**. *The former did really well and the latter flopped — a bit unfortunate because we were right and you were wrong.*

What other important things happened — oh yes, Gary Penn had his face retouched by popular request (but unfortunately reprinted — ugh!) and Bob Wade developed a sad complaint which caused a hand to grow out of his chest and readers much merriment. The flak began to fly over Minter and the Mama Llama review in issue 1, especially when Jeff wrote some criticisms of the ZZAP! reviewing team in his News Letter thingy which led to a Direct Confrontation, as a result of which . . .

JULY



Minter was dropped as a ZZAP! columnist and the readers were left to fight it out in the Rrap pages over the following issues. July proved to be quite a lively month, kicking off with the great



shoot em up (the one that's had to wait its proper time) that gave Julian Rignall his reason for being alive — Dropzone. *Written by* **Archer Maclean**, *it gave* **US Gold** *a Gold Medal and numerous readers broken wrists. And if you thought the* Pitstop II *screen shot annotations were the pits — look again at* Dropzone*'s!*

Unusually, there were two Gold Medals, another went to **Ultimate** *for the arcade adventure* Entombed *— further cause for slight internal dispute when Chris Anderson and Bob Wade thought it should be a GM and the terrible twain thought it should simply Sizzle. Nevertheless, everyone liked it a lot, to date the last time anyone has thought really highly of an Ultimate product on the 64.*

One game I thought should be a Gold Medal, as did the Wade/Anderson collective, was my very own follow up to Boulder Dash *— me in* Rockford's Riot, *which Rignall and Penn weren't so keen on but that didn't stop the game from Sizzling. Thank you, thank you, thank you.*

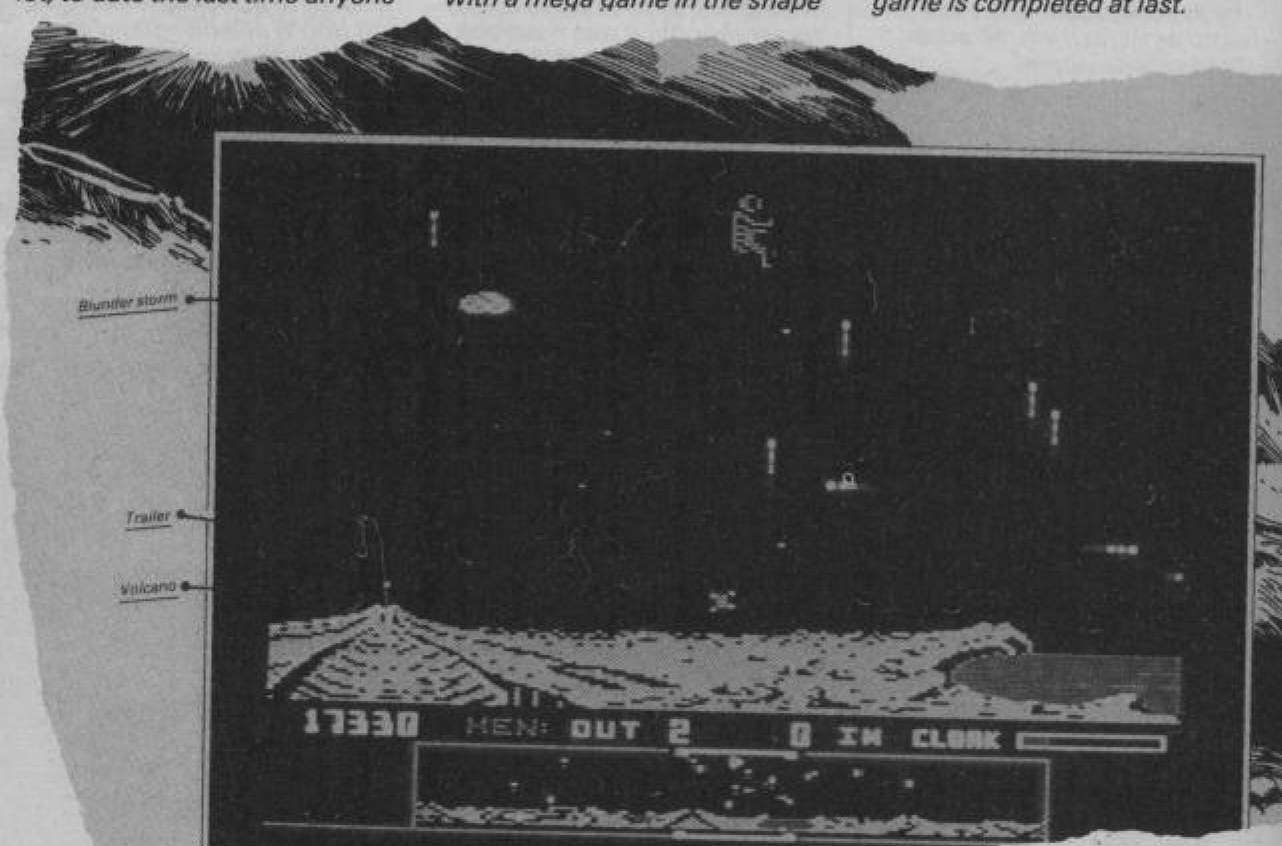
Budget games have taken an up-turn this year, the trend commencing when **Mastertronic** *released* Kik Start *and gave us a £10-quality product for only a fifth of the price. This motorbike stunt game proved highly playable and addictive — something not previously associated with el cheapo.*

One company largely quiet throughout the earlier part of the year was **Virgin**, *but they released their revamped Spectrum hit* Strangeloop *and pleased everyone with its arcade/adventure gameplay, great graphics and numerous, mappable rooms. It drove JR to an ejaculation of delight and Sizzled nicely as did* Dambusters *just, finally, after much deliberation and squabbling in the ranks.*

Hewson Consultants *had not been previously noted for their efforts on the 64, but after several Spectrum hits came up with a mega game in the shape of the amusing, attractive and unusual* Gribbly's Day Out. *This was written by newcomer* **Andrew Braybrook**. *Talking to the team, he and his 'boss', Andrew Hewson, agreed to take the gamble of featuring Andrew's next game throughout its development, and so the feature series 'Birth of a Paradroid' was born, starting in July, a diary written by Andrew as he worked on* Paradroid.

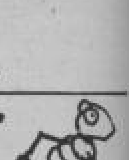
We got our first mention in of Mercenary *from* **Novagen** *— quite a while back huh? Still haven't seen it yet, and we ran into some 'trouble' over the review of* Amazon Warrior *by* **New Generation**. *New Gen disliked the reviewers' attitude and the programmer threatened never to write a game again — thankfully he is though.*

But the biggest news of the moment was that ZZAP! was to be moved from its base in Yeovil to Newsfield's mega-stylish giga-tower block HQ in Ludlow. In the process of moving, a few things were lost such as Gary Penn's Tears For Fears tapes, some biros and our erstwhile newshound Ed Banger through an unfortunate accident on the M4. Oh, and Chris Anderson and Bob Wade who decided they prefered Amstrads to Commodores. Well, Chris couldn't quite make his mind up, but more of that later. One of Ed Banger's last news items was the imminent release of **Mike Singleton***'s* Quake Minus One *— we've just this day heard that the game is completed at last.*





AUGUST



The aforementioned loss of much needed equipment (the tapes and biros were sorely missed) and a lot of time, what with the move and the exhausting three-day trauma experienced at the Commodore Computing International show, meant that issue 4 had to be written in under two weeks by

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It just isn't possible to be correctly dressed unless you're Zzapped up properly. How can you haute couture or strut your stuff without wearing ZZAP!'s height of fashion clothing lines? No, there's simply no way out of being IN, and if you're in, then you'll never want to be out of your ZZAP! shirts and cap. Anyway, you get the idea, so onto the real business in hand . . .

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For extra protection against the British weather and various laser blasts, how about a ZZAP! **Sweatshirt**. These are long-sleeved, heavy quality and fleecy lined with double stitching on neck and shoulder seams. Colourfast, machine washable pale grey and hugely improved by the ZZAP! logo and (guess who?) the sweatshirts also come in three sizes.

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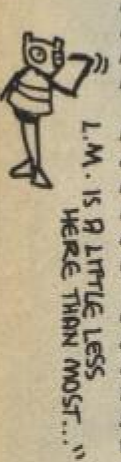
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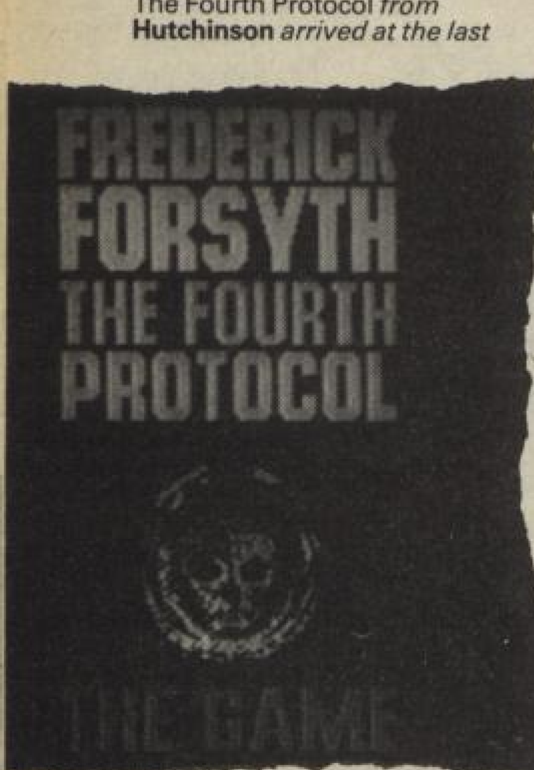
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the remaining twosome. And it was. Just — thanks to a little help from local talent, Paul Sumner, who joined the team part-time after losing gracefully, and rather unluckily I may say, to Rignall in the challenge the very same month. Roger Kean, then editor of ZZAP's sister magazine CRASH, also lent a hand by taking on the monumental and strenuous task of keeping the ZZAP! reviewers in line, and in their cages, during which time he somehow managed to remain sane. Unlike Lloyd Mangram, who has never really been 'all there' from the start.

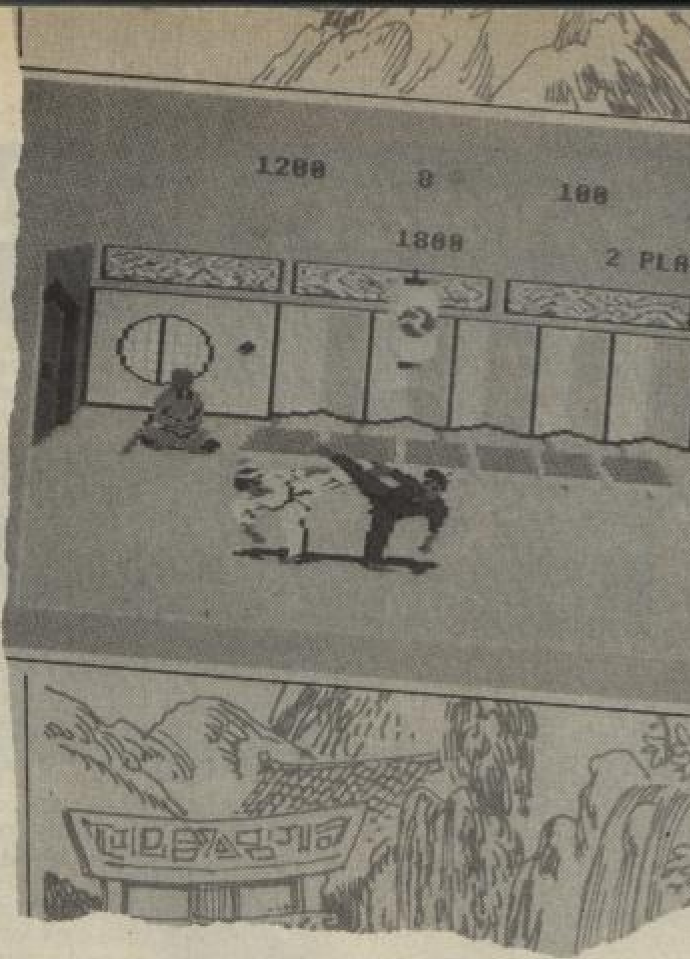


As well as additions to the mag there were changes made, although in the main they were merely cosmetic. Out went the ratings boxes (a pain to lay out I am informed by ver lads upstairs) along with the 'Originality' rating, which was effectively replaced by 'Overall', and speech bubbles on non-Sizzlers. A few other equally trivial things were changed, such as the ZZAP! readers chart, which was revamped, rewritten, re-duced in size and re-volting, and got a minority of readers moaning — but then you always have done so that's nothing new, is it?

The prospect of having a Gold Medal game looked slim, until The Fourth Protocol *from* **Hutchinson** *arrived at the last*



minute and consequently couldn't be reviewed in colour — much to the disgust of a few readers, who, true to form, complained. Bitterly — not only about the game being reviewed in black and white, but that it was a Gold Medal in the first place! 'Should have been **Melbourne House***'s* Way of the Exploding Fist*', we were told by disgruntled readers on numerous occasions. 'No it shouldn't', replied an equally miffed bunch of* Fourth Protocol *fans. Ah well, we can't please all of you all of the time, now can we? Obviously not, since complaints that ZZAP! had overrated* Exploding Fist *came in abundance when everybody found out about a small flaw in the gameplay and soon got*



bored of it. So there, cynics.

ZZAP's review of the Commodore version of Brian Bloodaxe *in the same issue also annoyed certain readers — this time* **The Edge** *themselves. More of that later, though . . . For now, we move from exploding fists to exploding bombs and* **Incentive***'s first Sizzler,* Confuzion. *It just Sizzled at 89% and despite attractive graphics, a superb tune and absorbing and challenging gameplay, it failed to 'spark' off any enthusiasm amongst Commodore owners. Shame that, but at least it gave me the chance to slip in an awful pun.*

From puns to guns and the long awaited follow up to the classic Beach Head, *unimaginitively titled* Beach Head II, *Sizzled its way across the Atlantic and onto our screens, well it did here at ZZAP! — you lot had to wait for a couple of months before* **US Gold** *actually released it. But wasn't it worth the wait? Must have been, since none of you complained about the ratings (makes a change), just the lack of a release date with the review — pedants, the lot of you, if you ask me.*

August also saw **Gremlin Graphics** *make their debut in ZZAP! with* Thing on a Spring, *their first release for the 64 since . . . since . . . since — Oh I don't know — since before ZZAP! started. This unusual platform derivative Sizzled quite convincingly in the eyes of the beholders, Jaz 'n' Gaz, which is hardly surprising as the game boasted some excellent graphics and gameplay elements, with a soundtrack to match — 'The London Symphony Orchestra might* **just** *sound better,' speculated the review — and they weren't far wrong, apart from suggesting that the star of the game, Thing, was 'cute' (huh) and insinuating that I, Rockford, could well be superseded by him (double huh!) — no taste these reviewers. The ensuing confrontation soon sorted that*

out though — but I digress — **Commodore***'s* International Tennis *didn't quite Sizzle at 86%, but was regarded by all as the best tennis simulation available to date. And I was sensible enough to back Becker at Wimbledon, which proved far more intelligent than the idiot who forgot to take screen shots of* **Mastertronic***'s near Sizzler* Action Biker . . .

Sizzly games aside, there were some pretty dire releases in this month. **Domark***'s* A View to a Kill *narrowly missed getting a 'Tacky' label — the guys were of the opinion that it was 'A powerful idea that seems to have missed the point', unlike two disastrous releases from* **Software Projects**, Nutcraka *and* Jet Set Willy II, *which were both definite Tackies and whose 'ludicrously long protection code sheets' inspired Gary Penn to decorate his bedroom with 'psychedelic wallpaper' — as he described it. ZZAP! also did some decorating in the following issue . . .*

SEPTEMBER

Both Summer Games II *from* **US Gold** *and* Frankie Goes to Hollywood, *from roughly the same company —* **Ocean**, *were awarded Gold Medals and caused Julian Rignall and Gary Penn to 'froth' somewhat. JR was once again stimulated to full verbal ejaculation, this time over Frankie, while GP was content with just going totally over the top when commenting on* Summer Games II *— 'There isn't a single superlative throughout the Complete Oxford Dictionary that can do justice to it.* Summer Games II *doesn't look set to become a classic — it* **IS!**, *' he enthused. But it was* **Ariolasoft***'s* Skyfox

that stole the front cover since Oli felt it would probably look nicest — and it certainly did. The game was one of four Sizzlers that month and described as 'The best 3D shoot em up available' — which was a bit of a silly thing to say really, 'cos **Lucasfilm***'s* Rescue on Fractalus, *another 3D shoot em up, was reviewed further on in the mag and Sizzled just as well! Still, we all make the occasional mistake —* **Ocean** *did when they promised to send us a copy of* Hypersports *in time for a review in issue 5 — it arrived too late to be photographed and as a result the review went ahead without screen shots (well, no one*





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seemed to mind when we did the same with Action Biker *in the previous issue), but* **Ocean** *got their first Sizzler.*

Mastertronic *however, got their second Sizzler of the year*



with Finders Keepers, *a high quality, low priced arcade adventure that unfortunately ended up getting reviewed in black and white — as the review was in the process of being laid out, it was discovered that the colour piccies of the game had been 'mislaid', by which time it was too late to take any more. So now you know — but, do you know, or care for that matter, how many times the letter 'Z' appeared in the September issue of ZZAP!? Ian Andrew of* **Incentive** *thought it would be fun to find out and offered a* Confuzion *T-Shirt or Sweatshirt to the first forty readers to come up with the correct answer — unfortunately no-one could! So, out of the kindness of his heart, Ian rewarded those who came closest to the actual figure, which was in fact . . . Hold on a sec — one, two, three, four . . .*

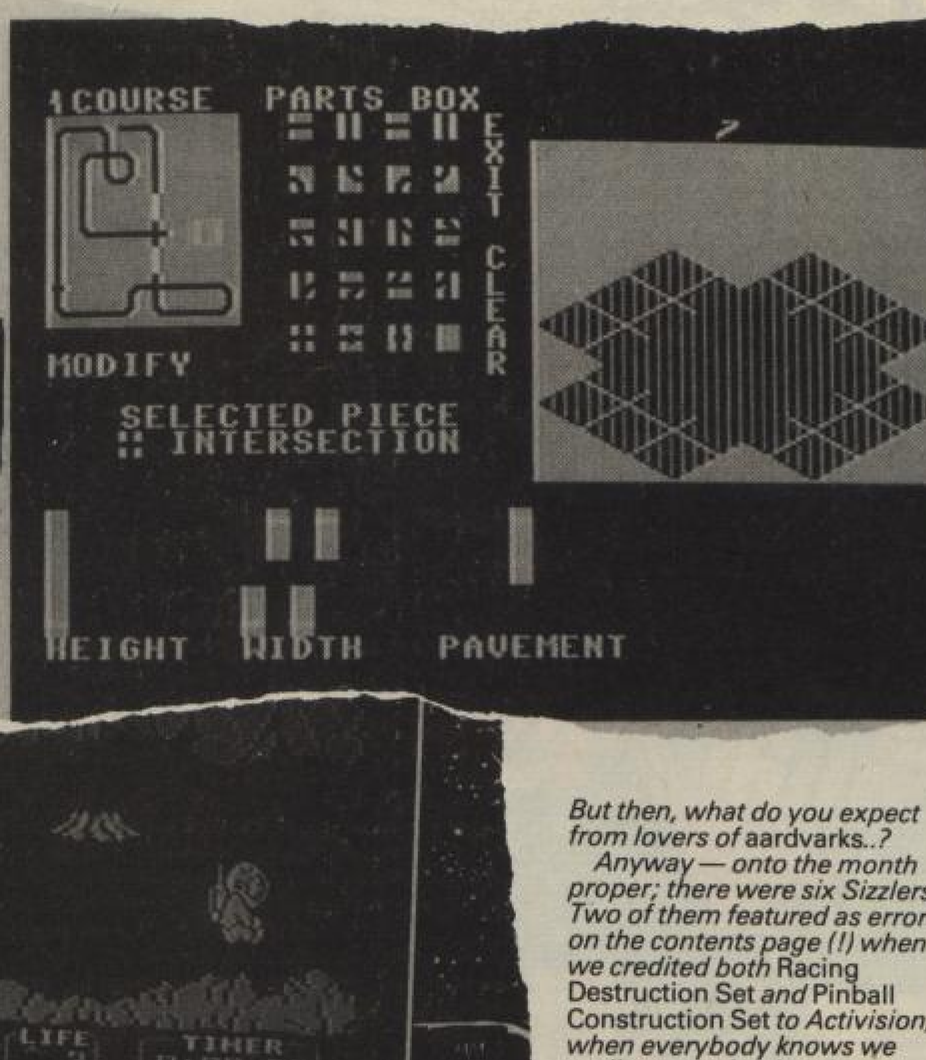
But wait! What issue of ZZAP! could be deemed complete, without its fair share of seemingly ubiquitous controversy? **The Edge** *decided to grace the pages of ZZAP! Rrap with a complaint or two about the review of* Brian Bloodaxe *in issue 4. They were of the opinion that 'the name of the game is "let's knock everything Speccy",' which so riled Gary Penn, that when the opportunity to reply arose he proclaimed: 'I respect the Spectrum as a games machine and what it has done for games software today — I don't knock 'Speccy' stuff for its own sake.' — GOSH!*

I must admit, I never did understand the bit at the end of the letter that said, 'What do you expect from lovers of aardvarks? Yeah that's right, Penguins.' — uh? I would have thought the answer was 'bestial behaviour', but still . . .

OCTOBER

Just to show there were no hard feelings over the review of Brian Bloodaxe, *Tim Langdell of* **The Edge** *gave us an early look at their next game for the 64,* Wizardry. *It was contributing writer John Minson who actually saw the game and when quizzed by Langdell as to whether ZZAP! would like it, he replied, 'I can't speak for the reviewers, ZZAP! being a model of democracy, but as far as I'm concerned* Wizardry *is Magick!' The full review in the following issue wasn't quite so enthusiastic, however, and subsequently The Edge truncated the Minson quote to 'Wizardry is Magic!' (ZZAP! 64) and stuck it on their ad. But why stop there? They should have picked out 'brilliant' from Gary Penn's comment: '. . . it seems that a brilliant idea has gone to waste.' Or how about 'exciting action', from Julian Rignall's quote: '. . . the game, in my opinion, is rather long winded and lacks any exciting action.'*







But then, what do you expect from lovers of aardvarks..?

Anyway — onto the month proper; there were six Sizzlers. Two of them featured as errors on the contents page (!) when we credited both Racing Destruction Set *and* Pinball Construction Set *to Activision, when everybody knows we really meant* **Ariolasoft** *— although all you pedants out there never picked it up — wonders will never cease! We also got the cassette prices wrong, too much by three quid.*

Both Sizzled sensationally, as did Nodes of Yesod *from* **Odin** *— their first ever release (having been* **Thor** *before). Moans ensued shortly (so what's new?) about it not having been made a Gold Medal, and in fact this month was something of an oddity because there wasn't one. While Charlemagne 'Charles' Fotheringham-Grunes was leaping around the Moon, back on Earth another well known character was leaping aboard a boat to escape the long arm of the law, giving* **Gremlin Graphics** *their second Sizzler with* Monty on the Run, *and offering us one of the catchiest tunes for ages and highest marks ever for sound music.* **Rob Hubbard** *as a 64 composer became a household name, especially after we interviewed him alongside the review and the best was yet to come . . .*

Leaping aboard boats was also a feature of Spy Vs Spy II *(well submarines then),* **Beyond***'s follow up to the smash hit* Spy Vs Spy *(you would never have guessed if I hadn't told you). ZZAP! reviewers all thought the sequel was superior, except for the music which was changed at the last minute — the pre-release version in fact had the same excellent music as the original, whereas the new stuff wasn't as hard hitting, unlike boxer Barry McGuigan whose* World Championship Boxing *game from* **Activision** *(no, not Ariolasoft) was a last minute Sizzler and deemed to be 'an excellent new sports simulation'. It's late arrival meant black and white screen shots unfortunately.*

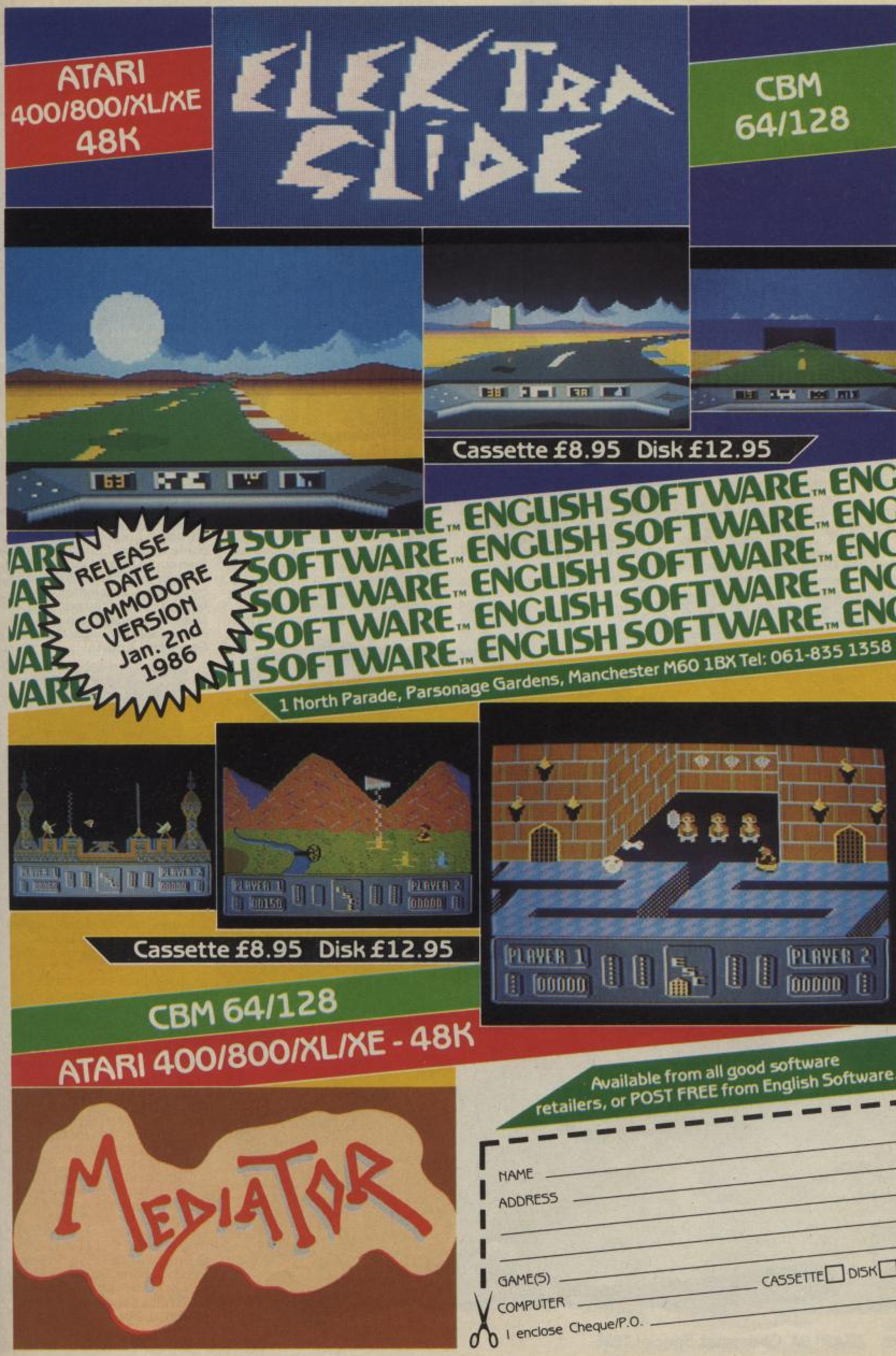
If that was unfortunate, then the headlines on page 121 were a cataclysm. RIGNALL LOSES THE CHALLENGE! Double gosh. Poor Jaz's face was longer than Newsfield's annual financial report and just as grim. He lost on Frankie Goes to Hollywood *to 'young hero' Chris Powell, causing the Scorelord to virtually have a hearts attack (and no, that's not a misprint). I also got a larger than normal mention, when my fave hero, Gary Penncil, did a cartoon of me triumphing over Gremlin Graphics' Thing spring thing — unfortunately 'art' missed out something in the heading which should have read: MIGHTY* **MIDGETS** *WAR IN SHOCK HORROR MARGIN BID, still, you can't expect everyone to get everything right every bit of the time.*

It's surprising that Gary had any time for me, however, as he had just discovered a new obsession — Little Computer People — and set about previewing **Activision***'s development which he described as, 'potentially the most exciting piece of software yet I've seen this year'. Excuse the bad grammar — a result of Gary getting over excited.*

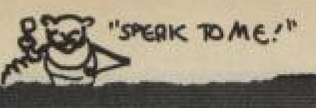
More excitement was occasioned by the completion of Paradroid *and hence despondency over the 'diary' finishing. Was the game going to be worth the hoo hah?*







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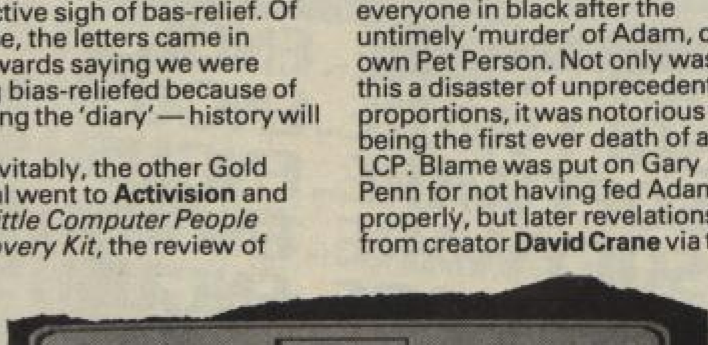
NOVEMBER

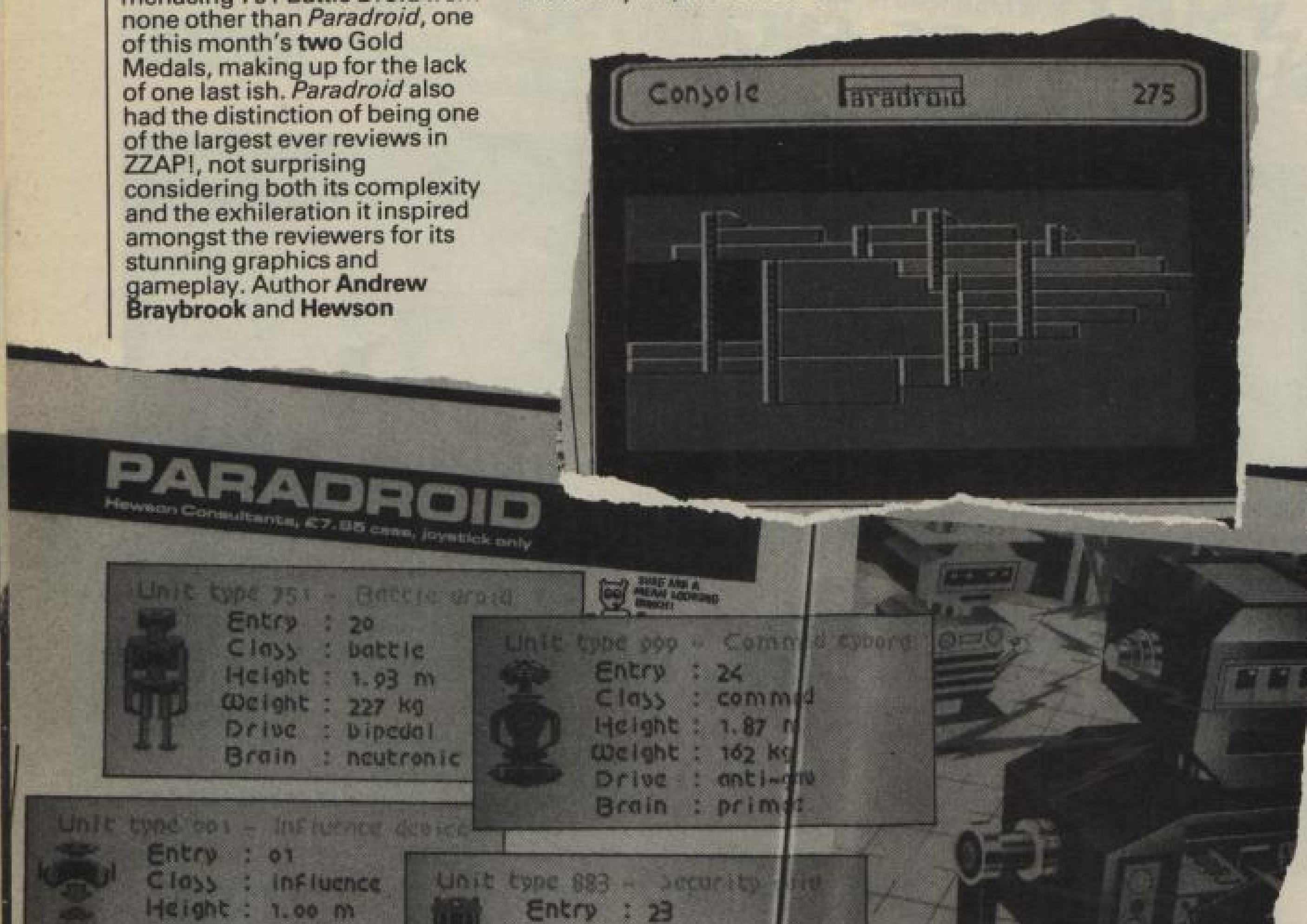
Well, the November cover may have answered some readers' questions before even opening up the issue, as it featured the menacing 751 Battle Droid from none other than *Paradroid*, one of this month's **two** Gold Medals, making up for the lack of one last ish. *Paradroid* also had the distinction of being one of the largest ever reviews in ZZAP!, not surprising considering both its complexity and the exhileration it inspired amongst the reviewers for its stunning graphics and gameplay. Author **Andrew Braybrook** and **Hewson Consultants** breathed a collective sigh of bas-relief. Of course, the letters came in afterwards saying we were being bias-reliefed because of running the 'diary' — history will tell.

Inevitably, the other Gold Medal went to **Activision** and the *Little Computer People Discovery Kit*, the review of which was written with everyone in black after the untimely 'murder' of Adam, our own Pet Person. Not only was this a disaster of unprecedented proportions, it was notorious for being the first ever death of an LCP. Blame was put on Gary Penn for not having fed Adam properly, but later revelations from creator **David Crane** via the hotline from America, suggested that Adam was unusually modest and hated all the publicity suddenly forced upon him that he was getting — he retired from public life, we were told, leaving Gary Penn the victim of frightening hate mail from a subversive group calling themselves THE LUDLOW MAFIA.

Two new members of staff appeared in November's issue, **Sean Masterson**, a specialist in, in, in . . . and **Gary Liddon** — a man renowned for the quality of his tea-making, and stirring.

The two Sizzlers were very different games, *Winter Games* from **US Gold**, and *Wizard's Lair* by **Bubble Bus**, the only common factor being that their titles both start with 'W'. *Winter Games*, despite featuring an upside-down bobsled in US Gold's advert, had its head screwed on firmly enough to excite Paul Sumner into simulation stimulation — 'another that you can't afford to miss,' quoth he. *Wizard's Lair*, a Spectrum convert which just Sizzled at 89%, looked uncannily like Ultimate's Spectrum hits, *Atic Atac* and *Sabre Wulf*, but all the gameplay elements and its attractive graphics made it a contemporary hit, which is more than could be said for the official 64 version of *Sabre Wulf*, put out by **Firebird**. This extremely faithful copy of the original failed to arouse much enthusiasm amongst the two Garys and Julian.



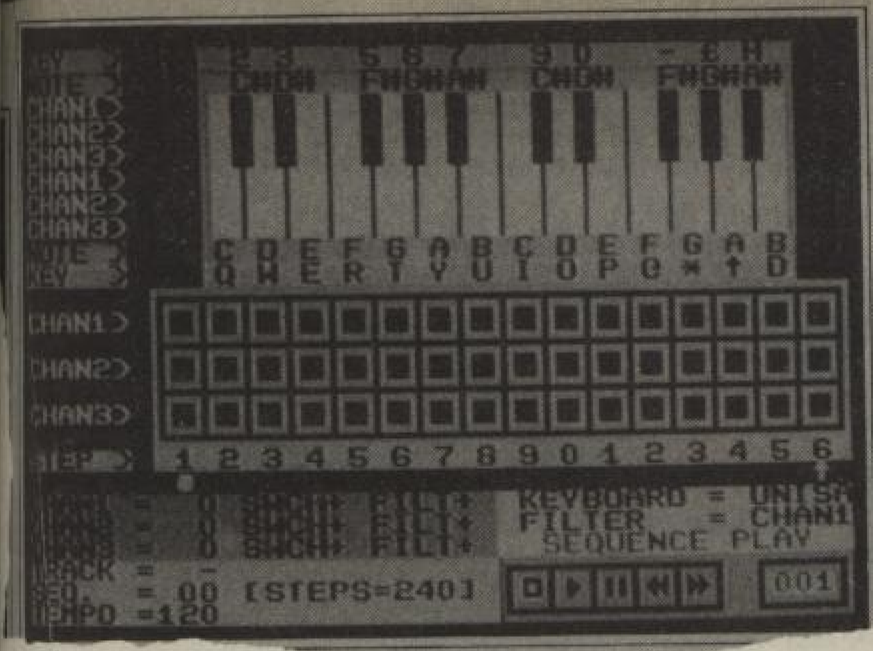




Having seen and played Sabre Wulf on the Spectrum some considerable time ago I wondered whether it was worth Firebird's time in releasing it. There are plenty of new style sandwichs on the 64, and the format of the game is rather crusty, especially when compared with some of Ultimate's new Commodore stuff. The graphics on this game are very disappointing with really flickery sprites and no improvements on the original Spectrum graphics. The game itself isn't too much fun to play either — most of the screens all look the same, and once solved (rather easy), there's no real compulsion to go back to it.

In general, the month seemed to provide a top and lots of bottom, with not much middle ground over which we **could** enthuse. Everyone's minds were on the threatened charity parachute jump — Whee, Splat (Gently). Gary Liddon announced that he would make the jump (if pushed) whilst making a pot of Darjeeling tea on the way down — naturally, this fact was never published at the time; Julian, on the other hand, refused to even consider jumping, and the rest of the office queued up to be the first to push him out of it.

Other than two minor competition calamities (*Nodes of Yesod* wordsquare — the comps minion can't spell Rhododendron — but then, who can? And the first ever ZZAP! Quiz slipped up when 'art' added in two squares too many for one row of the answer grid) nothing much else happened this month, unlike . . .



DECEMBER

The last month before Christmas turned out brightly enough. The Gold Medal was unusual in as much as it was a utility — aargh! screamed several readers instantly. Well, why not, *Electrosound* deserved it, and with the interest in 64 music during this year, it seemed appropriate enough to sing the praises of a program that put music creation in the hands of ordinary folk. **Orpheus** are now doing something that will allow music created on *Electrosound* to be used outside the program itself — currently, its one drawback.

With fab music in mind, we bent our ears to the funky strains of **Martech**'s *Crazy Comets*, featuring the hip sounds of **Rob Hubbard** yet again — 'probably his best piece to date,' exclaimed Gary Penn. The game wasn't bad either, netting a cool 84% Overall and an erudition *a la* Rignall of '. . . this is definitely in my top five shoot em ups'.

Another great shoot em up also just missed Sizzling when *Z* arrived at the last minute, boasting more bas-relief graphics (ones that managed to make Andrew Braybrook jealous). This game was from a new name, **Rino Software**, but rhinos like the river, and so do alligators and they all live in the jungle just like budgies. Another Z-based game with a shoot em up theme was Virgin's **Rabbit** dropping, *Zyto*. As if to mirror the reviewers' feelings about this offering, 'art' went and put a kiddies' picture in place of the proper screen shot. Tut tut.

But whilst we're on the subject of shooting up, the ZZAP! team went ape over *Batalyx*, **Llamasoft**'s first release to be distributed through **Ariolasoft**. It also looked as though the **Minter**/ZZAP! rift might have been healed with this Sizzling review . . . ? Animals loomed large again in *Who Dares Wins II* as it was released by **Alligata**. A highly controversial game after Alligata's legal run in with Elite's recent acquisition of the 'Commando' rights. As a result, Alligata's original game was withdrawn and sufficiently redesigned so as not to infringe Elite's copyright and we therefore got a sequel without a prequel. In the event, everyone thought *Who Dares Wins II* was a real classic and Sizzled.

One shoot em up with absolutely nothing to do with animals was the semi-flight simulator and Sizzler, *ACE* by **Cascade**, more often associated for their el cheapo compilation cassettes. Julian Rignall was overheard muttering, 'This is without doubt THE most exciting flight sim on the 64 to date.' Can't say fairer than that.

Back to animals, I'm afraid, with an unusual game in *Scarabaeus* (a scarab being an ancient Egyptian beetle) and the nearest thing to a (game) Gold Medal this month. **Ariolasoft**'s game caused flurries of admiration for its graphics, originality, but most of all for its extraordinary atmosphere helped by the excellent sound qualities (98% to boot). Sean Masterson went on record to say, 'If only there had been a little bit more to the game, it might have been a classic, but as it stands, it's brilliant.' The record is available from all good chain stores.

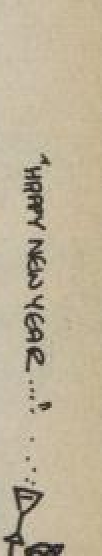
What else happened? We did a *Fight Night* preview because Sydney Developments weren't certain they had quite finished the game — but lots of other mags reviewed it anyway, loads more death threats rolled in for Gary Penn from the still unidentified LUDLOW MAFIA, this threw him so badly, he went and lost the ZZAP! Challenge, and the ZZAP! binders arrived after much delay.





In a nutshell, then, there is 1985. Exciting, wasn't it? Lots of advances in the quality of graphics, gameplay and, above all, music. It would be hard to pick the one outstanding program of the year BUT, for me, it was *Rockford's Riot* — and I'm not biased. When asked, Gary Penn reckoned on *Little Computer People*, Julian Rignall opted for *Dropzone* (surprise, surprise), prized away from the office tea pot, Gary Liddon settled on *Paradroid*, Paul Sumner concurred (though he hates Gary's tea) and Sean Masterson made a bee-line for — *Paradroid*.

But what of next year? Well, one thing seems pretty certain — if the quality of games software improves over 86 as it did over 85, the software industry is going to be working pretty hard — and so are we. See you next year then.

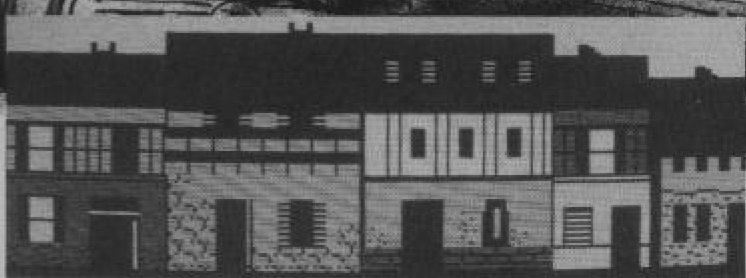


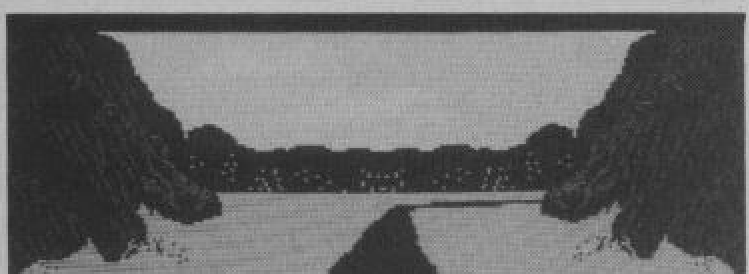

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A complete monthly guide by the infamous White Wizard for all 64 owners who prefer games involving typed commands rather than wiggled joysticks.

ZZAP! ADVENTURE







SEAS OF BLOOD

Adventure International, £9.95 cass



Oh Boy, here's a really NASTY game! For those of you who are fed up with always playing the good guy, *Seas of Blood* gives you the chance to work out all that pent-up aggression by sailing around finding victims and killing them without mercy! Don't get too excited, though, because chances are that you'll meet your match sooner or later and end up as shark-fodder.

Although it's been programmed by Brian Howarth and Mike Woodroffe of *Gremlins* and *Robin* renown, this latest Adventure International release is largely founded on the work of Steve Jackson and Ian Livingstone. In case the names aren't familiar, these gents have brought the joys of man-to-man combat into living rooms all over the country with their Fantasy books. The books use a dice system combined with hit points and experience to determine the outcome of fights, and the system has been adopted by the computer game.

In order to give you lots of opportunity for rolling the dice, *Seas of Blood* puts you in the role of a blood-thirsty pirate captain on the Inland Sea who must retrieve twenty treasures and store them on a mountain-top in order to crack the game. You start off on board your ship and navigate the ocean blue using the command SAIL followed by a direction. Apart from the normal adventuring and exploring to be done, there's also a strategy element to the game, since you must keep an eye on the morale of your men and on your provisions if you are to avoid mutiny and ending up as shark-fodder.

Although AI claim there are 300 graphics locations in this game, the White Wizard soon found himself sailing around in circles seeing nothing but vast, featureless expanses of ocean. In fact the game is not very easy to map unless you steadfastly stick to the coastline and first define the borders of the Inland Sea before attempting to cross it. While you're at sea, you occasionally come across merchant ships which you can attack and, if your 'crew strength' is greater than that of your opponent, you have a good chance of victory and adding to your treasure trove.

When you arrive on land, you will find new foes to conquer, and on these occasions the game takes on a rather more conventional adventure flavour, with hidden tombs, treasures and — of course — more victims ripe for the slaughter.

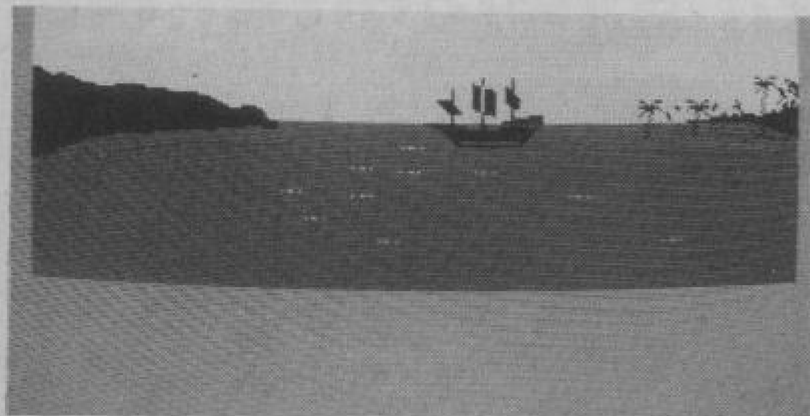
Movement on land can present problems. A number of Adventure International games still employ the old technique of requiring you to enter the command GO followed by a location or object — for example, GO MOUNTAIN. If you're not used to it this can be a bit unnerving — there are a number of locations that do not specify any exits at all, and entering a direction will get you a, 'Can't move in that direction' message. Just as you think you're stuck there forever, entering GO MOUNTAIN, or something similar, gets you moving again.

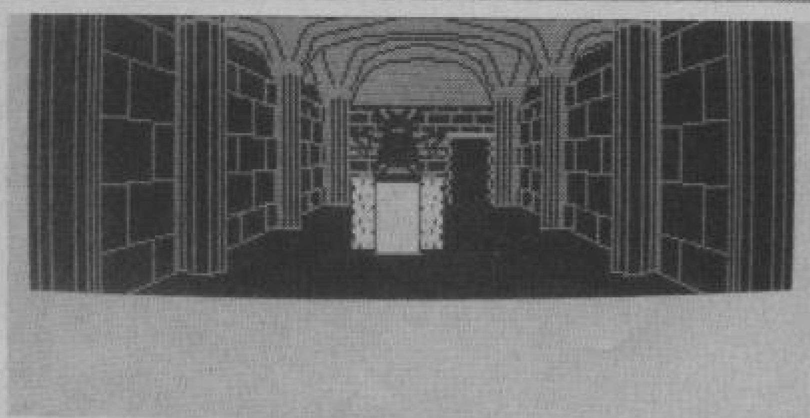
This rather primitive syntax is, unfortunately, combined with another perennial AI habit of ignoring words that the program doesn't understand. This is downright confusing sometimes, particularly if the program has actually understood what you are saying and taken some action without telling you (as it sometimes does).

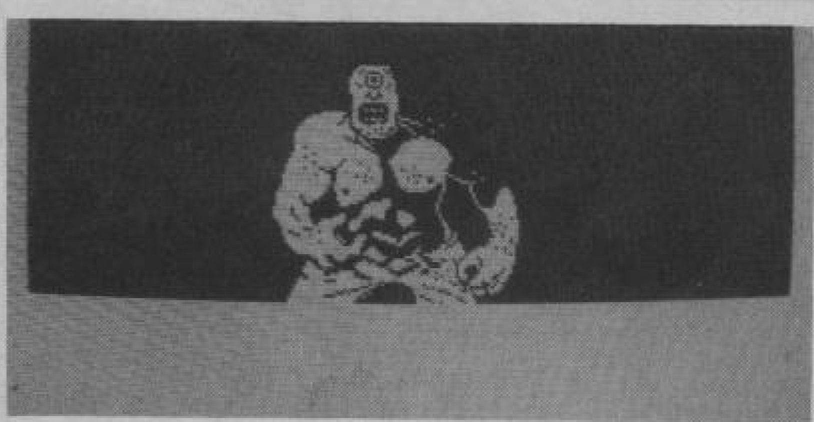
However, the combat routines really do make up for all this, and a bit more besides. As son as you 'attack' some poor unfortunate (or they attack you) a pair of dice appear on the screen and start spinning away, and your life hangs in the balance for the next few seconds as you attempt to throw a better score than your opponent.

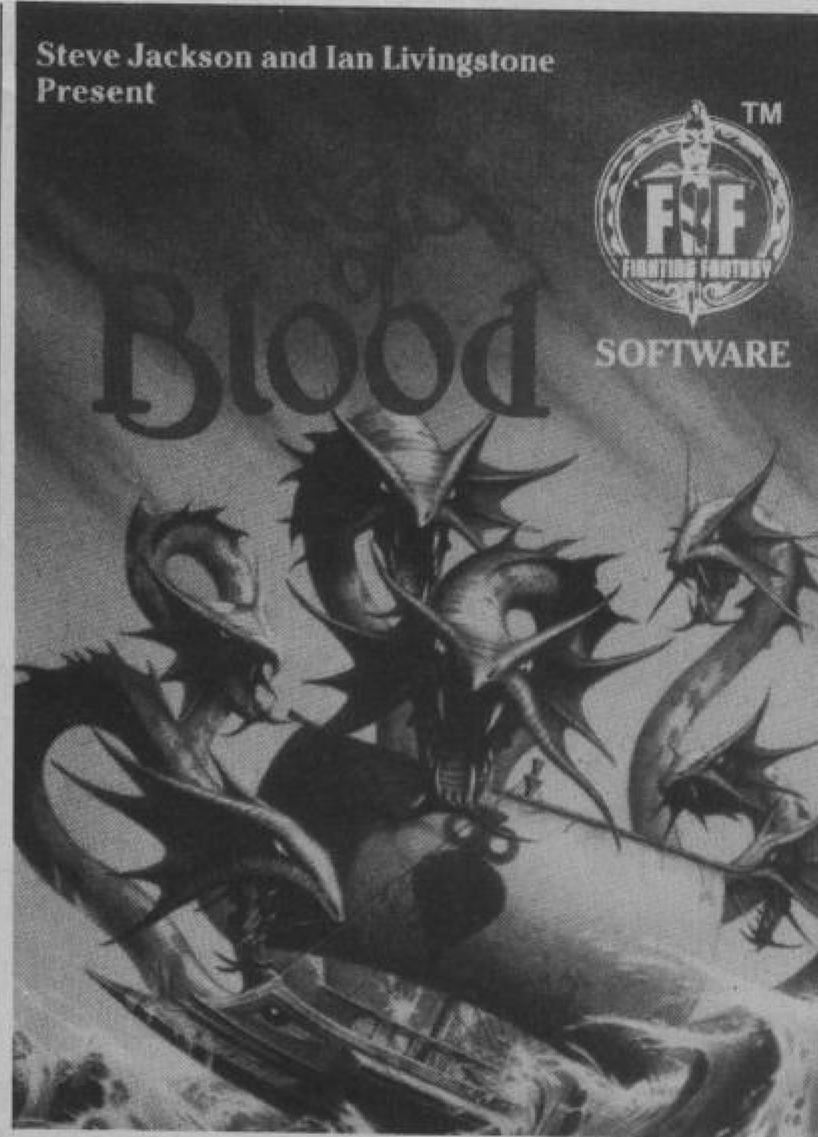
Your 'hit' points are added to your score (as are your enemy's), but these tend to diminish as you progress in the game, whereas the opposition always seems to be ▶

"THE TITLE'S A BIT TASTELESS..."









fresh as a daisy! Sooner or later (sooner in my case) you encounter someone who really gives you a hammering, and from then on it's only a matter of time before you meet your maker.

I have my reservations about Adventure International games — they look great and have lots of locations, but the parsing is always a bit primitive and there really aren't any outstanding programming features — interactive characters, for example, or interrupt-driven events. However, the Fighting Fantasy team seem to have done for the company very much what Scott Adams did with the Marvel Superheroes — inject a new burst of energy that has resulted in an above average game. Much as the White Wizard deplores bloodshed, he can't wait to get back to the keyboard to knock the stuffing out of another over-fed merchant!

Atmosphere 69%
Interaction 67%
Lasting Interest 70%
Value For Money 78%
Overall 75%

THE CAUSES OF CHAOS

A Preview of the next release from CRL

The White Wizard would have liked to have brought you a full review of this interesting new release from CRL, but the fact that it isn't due for launch until just after you read this — sometime in January to be precise and the absence of proper documentation means that I can only give it the preview treatment at this stage.

It warrants a preview, however, because it does look quite interesting. First, it's a multiplayer game that can accommodate up to six players, though you may want to play it on your own if you wish. Second, there are some unusual features to the program that deserve to be mentioned — even I wasn't able to explore its glories to the full.

The multiplayer option is extremely well implemented. You choose not only the number of players, but also the number of turns each player will be allowed while they're at the keyboard. Each player enters a name, and from then on, as you wander around the different locations you'll come across your colleagues in the game. So if you're playing with James, John and the White Wizard, you may come across a location and be told that *the White Wizard and James are also here . . .* — John, of course, is somewhere else.

To make things pretty interesting, the player(s) are dumped in different locations at the start of the game and this is varied at random each time you play. There also appeared to be slight changes in the locations themselves, but unfortunately the man at CRL with all the answers was away when I called.

The plot concerns the King of Ix, whose crown jewels (upon which his power depends) have been stolen. As a result, the land has been afflicted by a dreadful plague and you must sally forth and retrieve the treasures. If you're playing the one player game, then you must simply get on with it (and that doesn't seem all that easy), but if you've got playmates then you're in for a rough ride. Although you can of course decide to form alliances, discuss strategies etc, but the basic format of the program puts you in conflict with each other. If you fall foul of another player, it's a fight to the death and the loser leaves the game.

The combat routines between players depend on the two assailants facing each other across the keyboard and hitting keys as fast as they can. First to the key is first to strike, and the blows fall thick and fast! I only hope you 64 keyboard is up to it.

Causes of Chaos looks a promising investment for the New Year. I'll bring you more details next month together with proper ratings.

MINDSHADOW

Activision, £9.95 cass

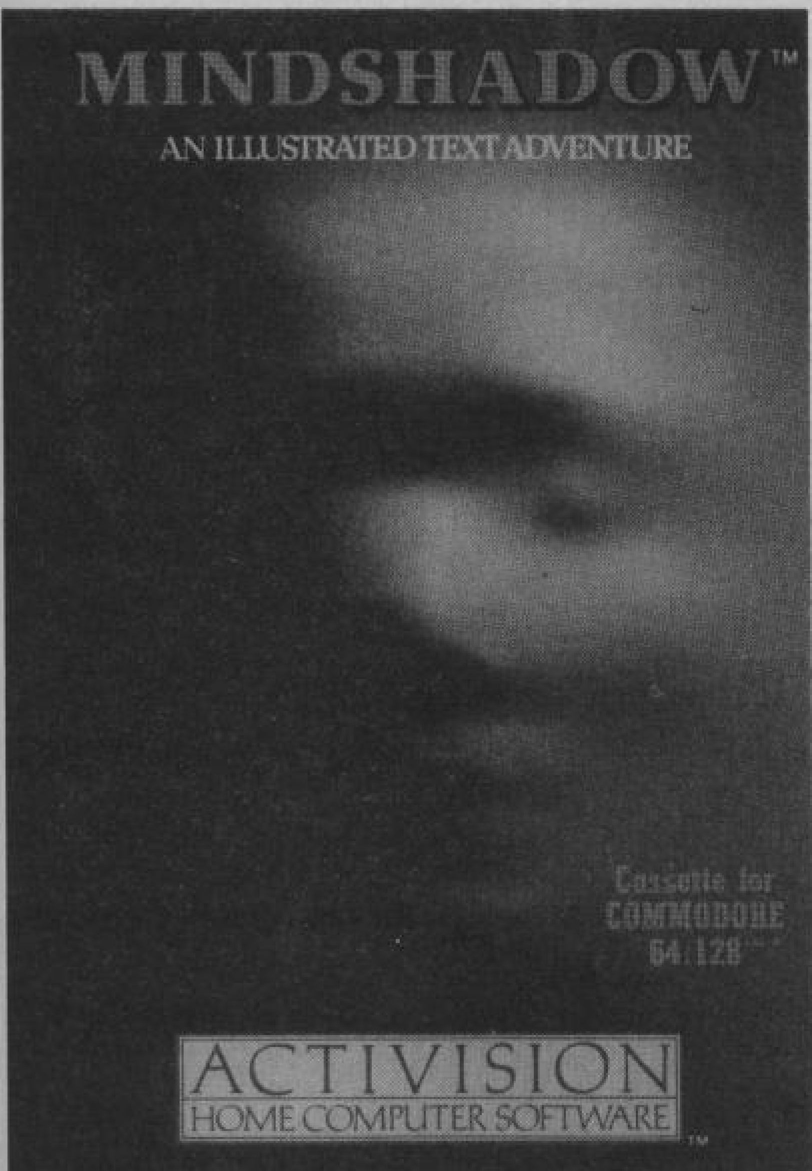
I've already reviewed this game, back in the first issue of ZZAP!, but though my beard is now longer, the program itself seems to have shrunk a little — to the extent that it is now available on cassette instead of the disk-only format. Since that opens it up to another group of avid adventurers, and it's a very enjoyable game, it seems worthy of another mention.

Briefly, then, this is a game where you have to find out who you are, what you're doing, and why. You start off on a desert island and travel the world in search of your identity, solving puzzles and dodging hazards on the way.

However, what really makes this game special are the graphics. They take up practically the whole screen and are well worth polishing the bifocals for. They're doubly impressive now that the game no longer relies on disk accesses to update the screen, and although they obviously leave less room for the location descriptions, they still manage to create a vivid feeling of 'being there'.

Other bonuses in this game include a 'repeat last command' facility, complex input and 'drop/get all' — all of which save time and combine with the graphics to give the program a very professional feel. One unusual option is the 'think' command which enables you to reflect upon various situations and eventually, if properly used, discover your identity.

Finally, for novice adventurers, there's a tutorial file on the tape. The White Wizard is often besieged by letters begging for advice on matters of adventure, and I was impressed by the comprehensive nature of the advice given here. Definitely worth considering as a Yule-tide investment.







Atmosphere 70%
Interaction 70%
Lasting Interest 68%
Value For Money 78%
Overall 75%

ICE STATION ZERO, FAERIE, QUANN TULLA

8th Day, £2.50 each cass

It may seem a bit odd to group three games together in one review, but in this case there's a good reason. They're all from the same software company, simultaneously released at the same budget price (£2.50), and all *Quilled*, which gives then a certain je ne sais sameness.

There's no doubt that we have a lot to bless the *Quill* for — *Hampstead* and *Terrormolinos* and a couple of good examples of *Quill* orientated games — and of course it's brought pleasure to hundreds of DIY adventurers. The real value of the program, however, has been to demonstrate that it's ideas that make a good adventure, not fancy programming — so if you're going to go out into the street (as

the Eighth Day are doing) you've got to be pretty sure they're overflowing with original material.

The three games mentioned here are a pretty mixed bag, however. I didn't get much satisfaction out of *Ice Station Zero* — even considering the budget price. The plot is a bit half baked and has you zooming off (or struggling off, rather) across the Arctic ice cap to stop a terrorist from blowing up the world. Some of the puzzles are quite original and some of them are also extremely tricky. However, I was conscious only of a distinct lack of thrills when playing the game. You might disagree, and I don't suppose for £2.50 you aren't risking too much to find out. Don't of course, expect any graphics, or hundreds of locations — but then you're not paying for them are you?

Faerie is a bit more interesting — it's a whimsical combination of Midsummers Night's Dream, Ancient Magic and Middle Earth, and has you escaping from bulls, waving wands and tripping in and out of Fairy circles in your search for treasure. As a Wizard with an eye for all that glitters, I found this one more to my liking. It also seemed to have a bit more to it than *Ice Station Zero*, and the puzzles, while tricky in parts, were more logical and better devised.

Quann Tulla throws you into a far off where you must juggle with Limpetbombs, Droids and Speaktalk machines as you attempt to strike a blow for freedom against the usual malevolent Empire. There seem to be a large number of puzzles in this game, though most of them were concerned with using objects in a certain way, as opposed to *Faerie* which did have a bit more emphasis on how you behaved.

On balance, I reckon *Ice Station Zero* is the weakest of these three and probably not really worth the pennies. However, if you've got three pound coins in your pocket then you might be tempted by *Faerie* or *Quann Tulla*. I certainly wouldn't complain if I found one in my stocking on Christmas day.

(FAERIE)
Atmosphere 58%
Interaction 55%
Lasting Interest 55%
Value For Money 68%
Overall 60%

(ICE STATION ZERO)
Atmosphere 48%
Interaction 52%
Lasting Interest 50%
Value For Money 55%
Overall 52%

(QUANN TULLA)
Atmosphere 55%
Interaction 55%
Lasting Interest 55%
Value For Money 65%
Overall 59%

SUSPECT

Infocom/Softsel, £19.95 disk

I have to confess to a secret passion for this game. Ever since I got hold of an early copy (running on the Apple IIe) I've been a devoted fan, and am astonished at the lack of coverage this excellent game has been given. Now at last a Commodore version has been dropped into my lap, and I feel fully justified in blowing the gaff on what must be one of the best adventures available on the 64.

It's by Infocom, and was released at about the same time as *Hitch Hikers*, which may explain why people didn't take much notice. *Hitch Hikers* might have a high market profile, but ol' Whitey reckons that *Suspect* is a better game.

The plot is ingeniously simple. As a young reporter you attend a flash society ball given at the Ashcroft mansion. It's a fancy dress party so you turn up dressed as a cowboy. When the game starts you're standing in the ball room having left your lariat in the hall cupboard.

The first few times you play all you do is want to hang around in that ball room and marvel at the way the program copes with your inputs. There are a number of guests milling about, all in fancy dress, and you'll have your time cut out finding out who they are. You do this, of course, by talking to them, using such phrases as 'Werewolf, tell me about yourself' or 'Batman, who is the Fairy Queen'. Many of the responses you get are quite extraordinarily apt, and for the first time in my life I actually felt, when playing an adventure, that I was partaking in a real conversation.

As time goes by, however, news reaches the ballroom of a hideous murder in the study. Veronica Ashcroft has been strangled with — ooops! — YOUR lariat! The aim of the game is to find the real culprit and prove your innocence before the law arrives and clamps you in irons.

It's a testimony to the sheer inventiveness and complexity of the program that I have no hesitation whatsoever in printing a map of it here for fellow Wizards to peruse. Even if you play the game, which you must, you'll find that the map can only help you enjoy it more. As in real life, the thrill of the event comes from the people involved, not the whereabouts of various rooms.

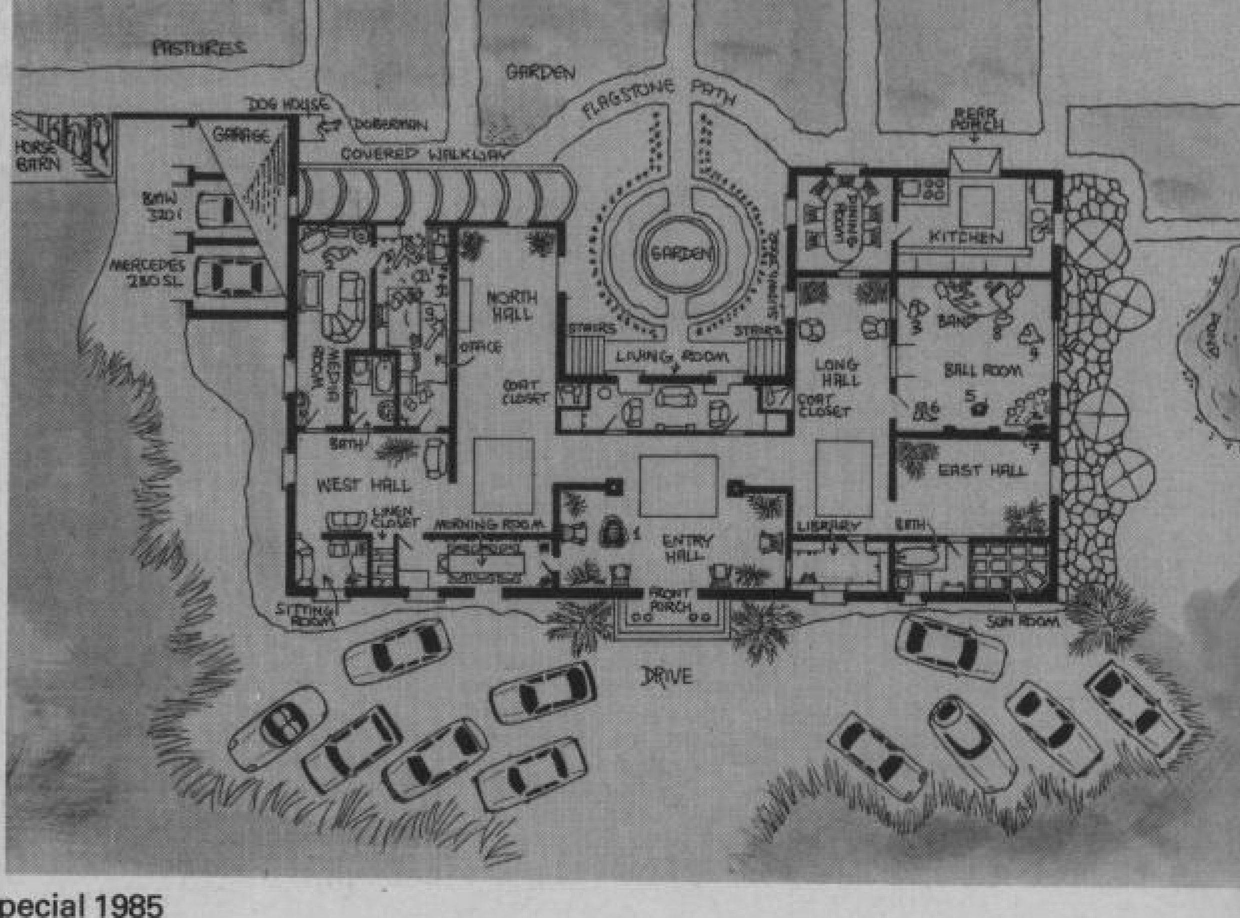
The map is significant however, because it's small! There aren't that many locations, but there are a dozen major characters in the game and many minor ones besides. Some of the larger locations — the ball room, for example, — are split up into sections, so that you can be in the ballroom near the bar, or in the ballroom near the band. When you're at one end of a location you can look across the room and see what's happening and who's talking to who. The degree of realism is really quite remarkable.

I shan't spoil *Suspect* for you by giving too much away, except to say that during the game you will find yourself indulging in all sorts of tricks and treats — from hiding behind curtains and in garages, to chatting up your host on the subject of race-horsing. This is a tremendous game, and I seriously warn you not to go anywhere near it unless you want to spend Christmas at the keyboard.

Atmosphere 85%
Interaction 96%
Lasting Interest 92%
Value For Money 72%
Overall 89%

THE WHITE WIZARD'S MAP OF SUSPECT

THE CAST:
1 BUTLER SMYTHE (GORILLA)
2 HARLEQUIN-WATCHING TV
3 SHEIK-FAIRY QUEEN'S HUSBAND
4 HAREM GIRL
5 ASTRONAUT-MOVING WEST
6 VAMPYRE-LEAVING ROOM
7 BARTENDER
8 YOU-DRESSED AS A COWBOY
9 FAIRY QUEEN-DEAD



QUEST FOR THE HOLY GRAIL

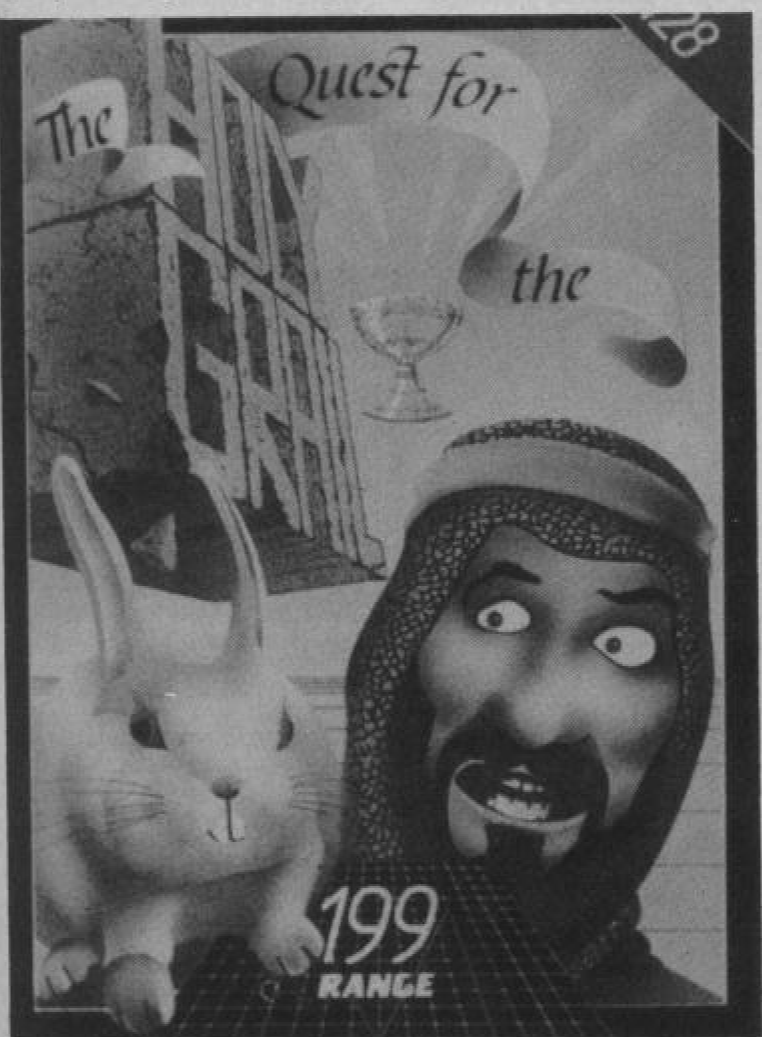
Mastertronic, £1.99 cass

mmmmm, this IS an old game. Older Wizards might already have it in their collection — it was released some time ago by a software house long forgotten (at least by me) and has recently been resurrected as a budget adventure by Mastertronic.

Perhaps it's a sign of the changing times we live in — either that or it's because the game was no good in the first place — but the Bearded One just didn't click with this one. As the title implies, it's a Pythonesque romp through locations strange and devious in the search of the Holy Grail. You the take part of Sir Tappin, a name which may have aroused a few laughs when it came out but surely isn't going to get many now, and you'll come across the Knights who say Nic (or Lic, or Hic) and an exploding rabbit.

The program has some reasonable graphics, though they tend to be a bit repetitive and are not up to the standard one expects these days, even with budget games. They do, however, give you something to look at, which is just as well because the game doesn't exactly grab you by the sleeves and demand 100% concentration.

A number of the locations simply despatch you to sudden death when you first enter them. In fact, sudden death is a strong point in this program — if it can possibly find a way of killing you off in a location, thereby forcing you to load a saved game or start again, it will. So if you're not killed in the street, you'll be killed indoors — in my case by a large gob of green snot flicked at me by a guard. If you're the type of person who falls over backwards laughing at that type of thing then go out and buy this game. If, like me, you find the smile frozen on your face, then save your cash for something better.

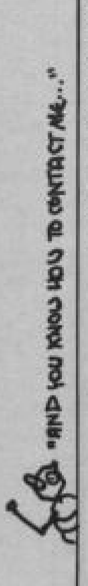




News . . . News . . . News . . .

LORD OF THE RINGS

Okay, it's NEARLY here! A little detail which might cause a problem, though — the White Wizard has noticed that on the back of the cassette inlay it says '*Lords of the Rings* has a vocabulary of 700 words — more than any other adventure'. The only problem is that Level 9's latest epic, *Worms of Paradise* contains a vocabulary of about 1,000 words!



ILLUSTRATOR

Calm down, *Quill* freaks, the graphics utility of the year is nearly ready to slot into your 64s. Just in case you don't appreciate what this package offers, it enables you to generate full blown graphic adventures using the *Quill*. Sophisticated graphics commands are linked with a 'merge picture' facility that enables you not only to include pre-defined images in a final picture but also scale them appropriately — so that, for example, a close-up of a tree in one picture could be used again scaled down in another to appear far away. Yessir, dis is quite a prog and the Wizard wants one. So will you, I expect, but don't expect it to come too cheap — it'll probably be around the £15.00 mark.

CONTACTING THE WHITE WIZARD

There's only one way to get on the right side of the White Wizard and that's to drop him a note in the post. You can always write to me c/o ZZAP! and I promise to reply to the readers either directly or through this column whenever possible. If you have a modem and want an even better chance of a reply then contact me via Prestel/Micronet on 919994854 or on BT Gold on 83:jn1251. Yours in eager anticipation, White Wizard.

SCOTT ADAM'S DOUBLE

Just when you thought Scott Adams had been sentenced to a life time's hard labour bringing Marvel characters to your micro, he pops up again with a couple of his own games, this time on a two-for-the-price-of-one pack from **Adventure International**. AI are releasing *Savage Island* parts I and II (Scott Adams adventures numbers 10 and 11) together for £9.95. To be honest, I haven't managed to get clear exactly what the games are about, but Scott Adam's games are very playable — especially at just under £5.00 each! They're also VERY tricky, so although they don't feature many locations, don't expect to finish them without tears of frustration.

RUNESTONE

This could be a jewel in **Firebird**'s crown. Over 2,000 visitable locations using *Lords of Midnight* type graphics, with three main characters to control. having played the Spectrum version I can vouch for it being an essential purchase — the graphics are better than *LOM* and there's some sophisticated text input as well, including good character interaction. Unfortunately the Commodore version is somewhat delayed, but as soon as I get my wand over it I'll spill the beans. And don't pay too much attention to reviews of the Spectrum version *(except in CRASH, which raved over the game when first not-quite-released by Games Workshop -Ed)* — the Commodore one, I'm told, will be a better game. We wait with bated breath . . .

THE WHITE WIZARD'S CHRISTMAS CHECKLIST

Adventures are quite a different kettle of fish to arcade games. The latter come and go and are soon forgotten, but a good adventure really stands the test of time. So, if you're wondering what to buy for Christmas, why not check out your collection against the following list of Wizard Rated games? Although it's difficult to recommend games without reservation (since people's opinions vary so widely about any game, no matter how popular it may appear) I can personally recommend the following fifty games as being a cut above average. Three stars by a game indicates an essential purchase, two stars a hot contender and one star a program worth considering if you (or someone else) has cash to spare. Go on, spoil yourself!

Beatle Quest	Number 9	£9.95	*	Quilled curiosity
Sorceror of Claymorgue Castle	Adventure International	£9.95	**	Scott Adams
Pirate Adventure	ditto	see note	*	ditto
Voodoo Castle	ditto	ditto	*	ditto
Secret Mission	ditto	ditto	*	ditto
Adventureland	ditto	ditto	**	Used to be a called Mission Impossible
Spiderman	ditto	see note	**	Scott Adams bargain classic
The Hulk	ditto	ditto	**	Marvel super game
Gremlins	ditto	£9.95	**	Tricky Marvel game
Waxworks	ditto	see note	**	You've seen the film
Ten Little Indians	ditto	ditto	**	Underrated Brian Howarth game
Time Machine	ditto	ditto	**	Digital Fantasia vintage
Golden Baton	ditto	ditto	*	More Digital Fantasia nostalgia
Robin of Sherwood	ditto	£9.95	**	Ancient classic
Seas of Blood	ditto	£9.95	***	Great pics, poor parser
Heroes of Karn	Interceptor	£7.00	***	Bloodthirsty fun
Empire of Karn	ditto	£7.00	**	Classic with pics and music
Lords of Time	Level 9	£9.95	***	Sequel to the Heroes
Snowball	ditto	ditto	**	Great text only game
Return to Eden	ditto	ditto	***	Very tricky text only
Colossal Adventure	ditto	ditto	***	Graphics sequel to Snowball
Dungeon Adventure	ditto	ditto	**	Best version of the great original
Adventure Quest	ditto	ditto	**	Subterranean text only
Red Moon	ditto	ditto	***	More Middle Earth devilry
Emerald Isle	ditto	£6.95	*	Excellent magical graphics game
Diary of Adrian Mole	Mosaic	£9.95	**	Easier Level 9 game
Erik the Viking	ditto	ditto	**	Reams of amusing text
Secret of St Brides	Audiogenic	£6.95	*	Level 9 programmed viking saga
Zork I,II & III	Infocom/Commodore	£11.99 each	***	Quilled story of naughty girls
Hitch Hikers Guide to the Galaxy	Infocom/Softsel	£31.45	***	Classic underground empire series
Sorceror	ditto	£42.15	***	Excellent adaptation
Suspect	ditto	see note 2	***	Brilliant magical tale
Hobbit (disk)	Melbourne House	£17.95	***	Astounding character interaction
Sherlock	ditto	£14.95	**	Enhanced version worth the extra cash
Castle of Terror	ditto	£9.95	**	Tricky, flawed but otherwise brill
Hobbit (tape)	ditto	£14.95	**	Good pics and music
Mordon's Quest	ditto	£6.95	*	Includes the book
Valkyrie 17	Palace Software	£9.99	**	Text only classic style game
Crystal Frog	Sentinel	£9.99	*	Logical derring-do up in the mountains
Witch's Cauldron	Mikro-Gen	£7.95	**	Bargain at the price
Subsunk	Firebird	£1.99	**	Excellent graphics
Dallas Quest	US Gold	£14.95	**	Bargain Quilled game with graphics
Mindshadow	Activision	£9.99	***	Great pics, good game
Tracer Sanction	ditto	£14.99	*	Good pics
Eureka!	Domark	£14.95	**	Fun through the centuries
Wrath of Magra '	Mastertronic	£7.99	***	Text, graphics, magic mega game.

NOTE 1: Adventure International are offering double pack bargains on some of their older games, check them for details
NOTE 2: Details of distribution are currently unclear. Watch out for more news in next issue.

WIZARD TIPS

It's cold, it's late at night, and there you are sweating over the keyboard, stuck fast in some ridiculously trivial situation which is obviously perfectly easy to get out of... but somehow you just can't get the right command to do the trick. YOU know, and I know that your adventuring skills are such that you would never need a helping hand, but just in case — ahem — you should be having trouble, why not check this months timely tips? You never know, this might be your lucky day...

Never Ending Story
You'll need luck to cross the desert.
Carry the flame from West to East to get the glass to blind the beast.

Magician's Ball
The key to the door has a tail to it.
Beer will help you bark up the right tree.

The Pay-Off
Look at the costumier and then decide

The Final Mission
Guardian B needs A,C,G,J
Garlic prevents grisly resurrection.

Robin of Sherwood
You can serf all the way to Nottingham.
Much Will come to you when you visit the camp.

Mordon's Quest
The secret code means absolutely nothing

Spiderman
Hydroman deserves a chilly reception.

Mindshadow
Consider your medical condition.
Don't be afraid to walk the plank.

THE THOIRD EVER ZZAP! QUIZ

WIN AN OLI ORIGINAL!

After a little bit of arm twisting (and the promise of a Gin and Martini or two) your very own Competition Minion is proud to be able to announce that he has persuaded our very own Oliver Frey to offer a whizzo prize this Chrimble, in the form of a signed Oliver Frey original.

For a bit of fun, Oli's drawn this bijou scenette, not once, but twice. Second time around, he made a few changes and it's up to you to work out exactly what they were. After close inspection of Versions A and B of the piccie, ring round the differences in Picture B, complete the entry form and whizz it off in an envelope to ZZAP! WIN AN ORIGINAL!, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB to arrive by 30th January.

To make your faithful Minion's life that little bit easier in 1986, write the number of differences you spotted on the back of the envelope, eh? Go on, pretty please.

First all-correct answer out of the extra special hat on the appointed day will win its sender a personally airbrushed Oli Original. And the winner will be invited up to Ludlow to be presented with her or his prize, in person, by the veritable OLIVER FREY. And if you're really lucky, we might just show you round ZZAP! Towers and throw in a pub lunch or something. Then you'll be able to see some of the horrible sights depicted in *Inside ZZAP! Towers* this issue. Can you face it?

To soften the blow of having to enter this doom-laden place and meet Gary "pass me another PPR, this one's split" Penn and Jules "Immac" Riggers in person, we should be able to rustle up your railfare from the teakitty. Liddon never makes any tea, anyway...





NAME ....

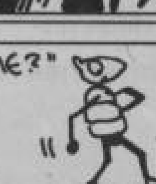
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DON'T FORGET TO MARK HOW MANY DIFFERENCES YOU SPOTTED ON THE BACK OF THE ENVELOPE



ZZAP! COMP

WHITE DOOR, WHAT'S THAT SECRET YOU'RE KEEPING . . .

Open the door and you could be the proud owner of a 1541 Disk Drive

Lots of Little Pet People as Prizes, too!

If you read ZZAP! you should already have heard about the discovery of the *Pet People*, those tiny little humanoids who live inside every computer. What with the mysterious 'death' of our very own Adam, the first ever Pet Person to cross the Atlantic, and all the revelations of the terrifying anonymous letters from the *Ludlow Pet People Mafia* who could've missed out? Eh??

Watching these curious little creatures is fun, even for such a lowly life form as a trainee competition minion (namely me). Seeing one scamper around its little house putting on records, playing the piano, eating, writing letters, phoning up people, keeping everything neat and tidy and disappearing behind one of the three mysterious doors for long periods of time is great entertainment. And no mess on your living room carpet or hairs on the sofa, either. They're the ultimate Techo-Pets!

They win out on most counts, over more traditional pets. How many cats can play the piano, for instance? Do **you** know a hamster that's at home on the phone? Gerbils — Pah! Gerbils can't type you a letter. And when it comes to putting a record on the HiFi, your goldfish is like a — well — fish out of water. No, it's Pet People all the way from here on in, as far as THIS minion's concerned

And to add to the fun of owning a Pet Person, you are immediately roped in to Activision's Little Pet Person research project. Work is continually going on to discover more about the habits of these little creatures — and as an owner you are asked to contribute any interesting findings you may make to the pool of knowledge.

Once secret still mystifies researchers. Pet people regularly disappear behind one of the three doors in their little houses. What exactly is it that lies behind those Portals? What tempts them across the threshold of said doorways? What do Pet People do behind the doors: what pleasures do they find there?

We want you to come up with a hypothesis — or scientific theory, if you want it in Pennspeak. A hypothesis as to what is hidden behind the three doors of mystery.

Top prize, which will be awarded to the author of the best drawing or description (or both) of what lies behind those doors, is a 1541 Disk Drive and a *Little Pet Person Discovery Kit*. And there are a whole fifty-nine runner up prizes of *LPPDK*s for the next best suggestions in line.

Get hypothesising (thinking, writing and drawing in Pennspeak) and sent the results to **I PREFER PET PEOPLE, ZZAP! 64, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB** to arrive before January 30th 1986, which just happens to be the day of judgement. (Of competitions, not Human- or Pet-kind.)

NB: It is a condition of entry that all intellectual property contained in the hypotheses submitted by way of entries to this competition shall be vested in the Little Pet Person Research Project, and shall become public property, as is all research material maintained by the Project's Investigators. There should be no secrets when it come to Pet People Research.



JUST RELEASED

5 New Games from Reelax







Gertie Goose

Goosey Goosey Gander . . . . . .
as you've never seen her before!
You'll have lots of
fun with Georgious Gertie
the Giant Goose in hobnail boots!

COMMODORE 64

One Bite Too Deep

Enough to chill your bones!
Our athletic hero, Oscar
demonstrates his speed and
strength in dealing with
numerous perils. Hectic stuff!

COMMODORE 64

Pod

Jumping jitters! Follow
Pods adventures in a land
of diamonds and dragons,
and watch him jump in
and out of trouble.

COMMODORE 64

STRATEGY GAMES

Hours of entertainment for kids of all ages!



Tense, exciting combat game, creating the battle of your choice. Beware though, because only the winners survive! Includes instruction booklet.

SPECTRUM 48 AMSTRAD



Great game for all you budding shipping magnates and wheeler-dealers out there. This is your chance to make a million!

COMMODORE 64 SPECTRUM 48 BBC B

REELAX Games

REELAX SALES HOTLINE:
(0443) 229448 or 222199

248 Cowbridge Road, Pontyclun, Mid Glamorgan

BROOM, BROOM, BROOM, EAAAAAW, NEAEOOOOW, NEAOOOOW, SCREEECH, VROOM!

WIN RACING SETS IN THE LEISURE GENIUS SCALEXTRIC COMPETITION



ZZAP! COMP

Zoom, Zoom, Zoom. It's lots of fun racing these cars — and dead cheap too, seeing as you don't have to waste money on petrol, oil, tyres and all the other paraphenalia associated with motoring. Just a bit of eleck-trickery is all that's needed go Formula racing — you put some electricity into your Commodore and load up Leisure Genius' *Scalextric*.

And now, courtesy of the people who bring you Scalextric the game, you have the chance of winning five real life Scalextric sets to assemble all over your front-room carpet and frighten the cat with. Five Formula One Scalextric sets, worth the greater part of eighty quid each, are the top prizes in this competition. And twenty five copies of the software are also up for grabs — five go to the winners, leaving twenty runner up prizes to be claimed.

Here's a couple of questions to test your knowledge of Racing. Jot the answers down on the back of a postcard and whizz them off to ZZAP! RACING COMP, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB to arrive by 30th January and you could be a go faster striped race person.

1) Who won the 1985 Grand Prix World Championship?

2) In which country are the following racetracks found?

A OSTERREICHRING
B PAUL RICHARD
C SILVERSTONE
D RIO
E ZAANDVOORT

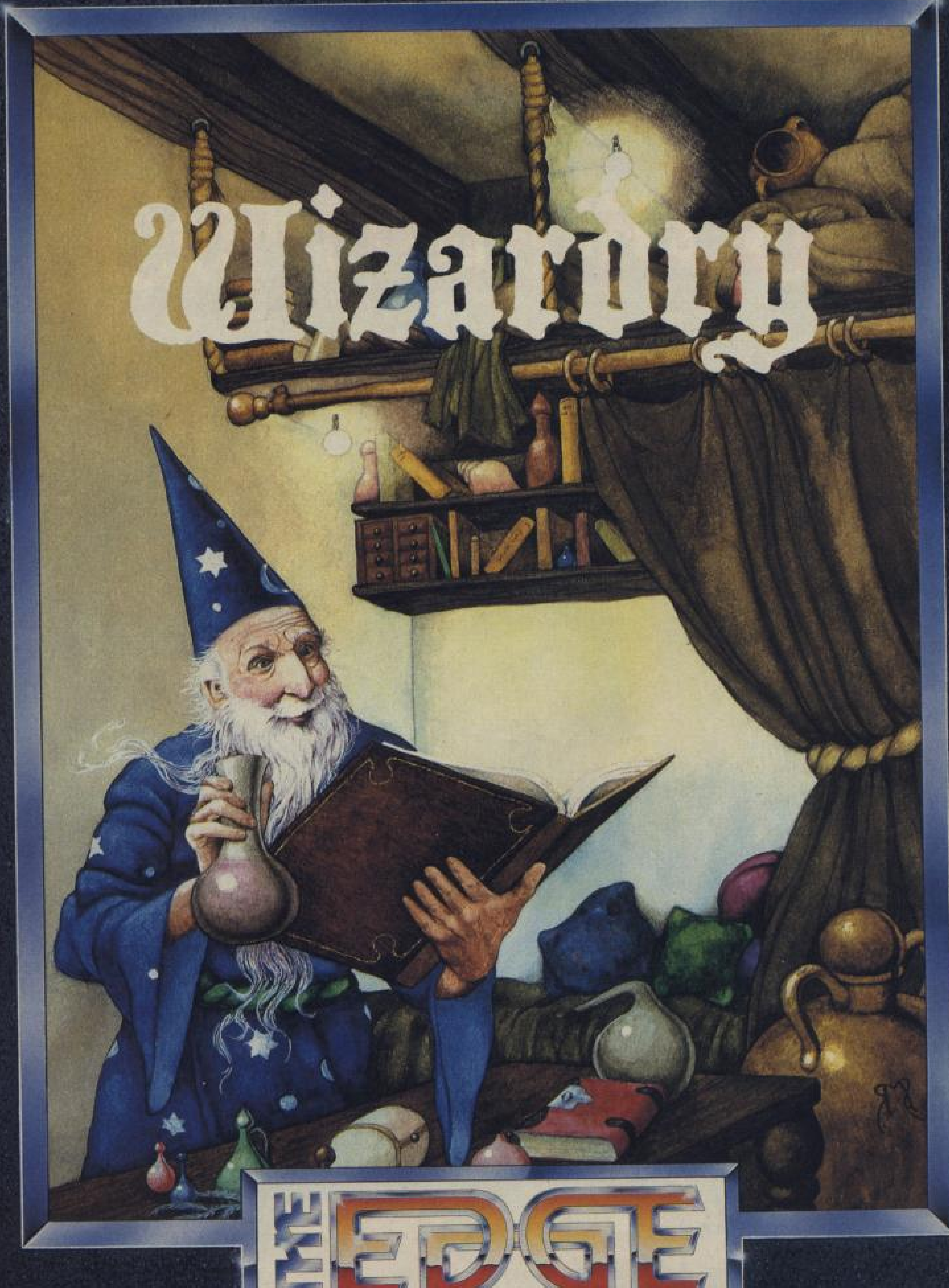
3) Which British Driver scored the most points in this year's Grand Prix series?

4) Which car company won the Constructor's Championship in 1985?

5) Name the last British Driver to win the Grand Prix World Championship

PS Any irregularities or inaccuracies in the above questions, please direct your complaints to Julian "Imac" Rignall. He settem. He reckons it's short for "Immaculate", but we think it's got something to do with removing hair. More details next ish, from the pen of your Investigative Minion . . . .

COMMODORE 64



"A dream come true!"
(Commodore User)

"Wizardry is magic!"
(ZZAP! 64)

"One of the best games . . . excellent . . . get hooked on this game, I sure did!"
(Commodore Computing International)

"Wizardry proves that the Brits are still the best when it comes to gameplay, matching the best graphics and music with imaginative plotting and fiendish complexity"
(Commodore Horizons)

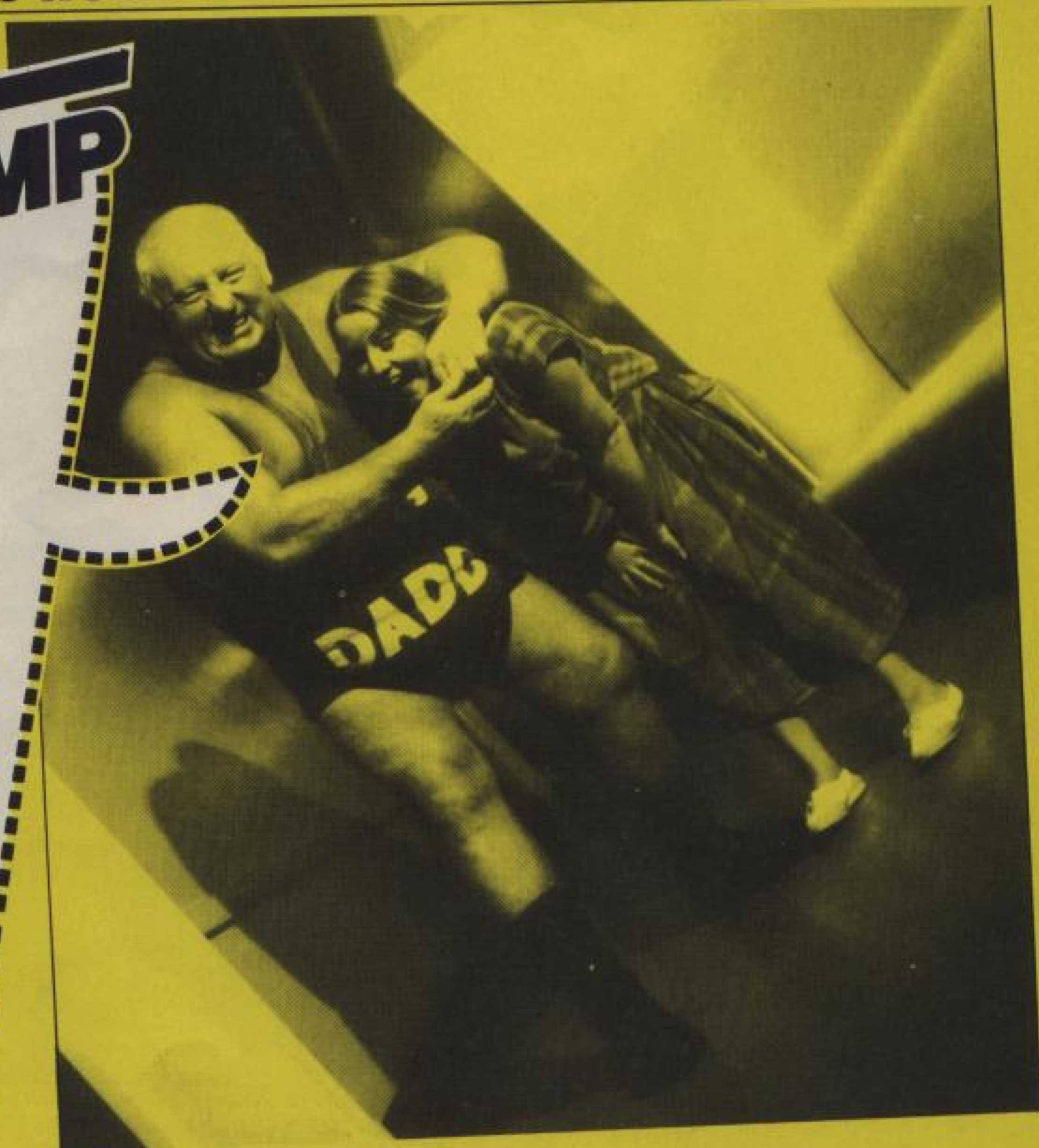
PICK OF THE WEEK (CT Weekly, PC Weekly) – FRONT COVER FEATURE (Com. Hor., ZZAP! 64)

SO YOU THINK YOU'D MAKE A CAPTION WRITER?

HUNDREDS AND HUNDREDS OF POUNDS WORTH OF SOFTWARE TO BE WON IN THE MELBOURNE HOUSE PHOTO CAPTION COMP

You could win the Complete Works of Melbourne House for the Commodore 6





Out with your caption writer's thinking cap, sharpen a pencil (or biro, if you're daft enough) and fill in the speech bubble. Send off the piccy, remembering to add your name and address, and you could win a prize of epic proportions if your entry arrives by 30th January 1986. Entries please, to BIG DADDY COMP, ZZAP!, PO BOX 10, Ludlow, Shropshire, SY8 1DB.

NAME ....

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It's amazing what you have to do nowadays, when you work for a company as a Publicity Person. I mean, there was Melbourne House's PAULA BYRNE (she's Wonderful), sitting quietly in the office one day, pondering what she should do to promote the whizzo new wrestling game Big Daddy's Rock'n Wrestle when in stepped the man himself ... In full wrestling gear.

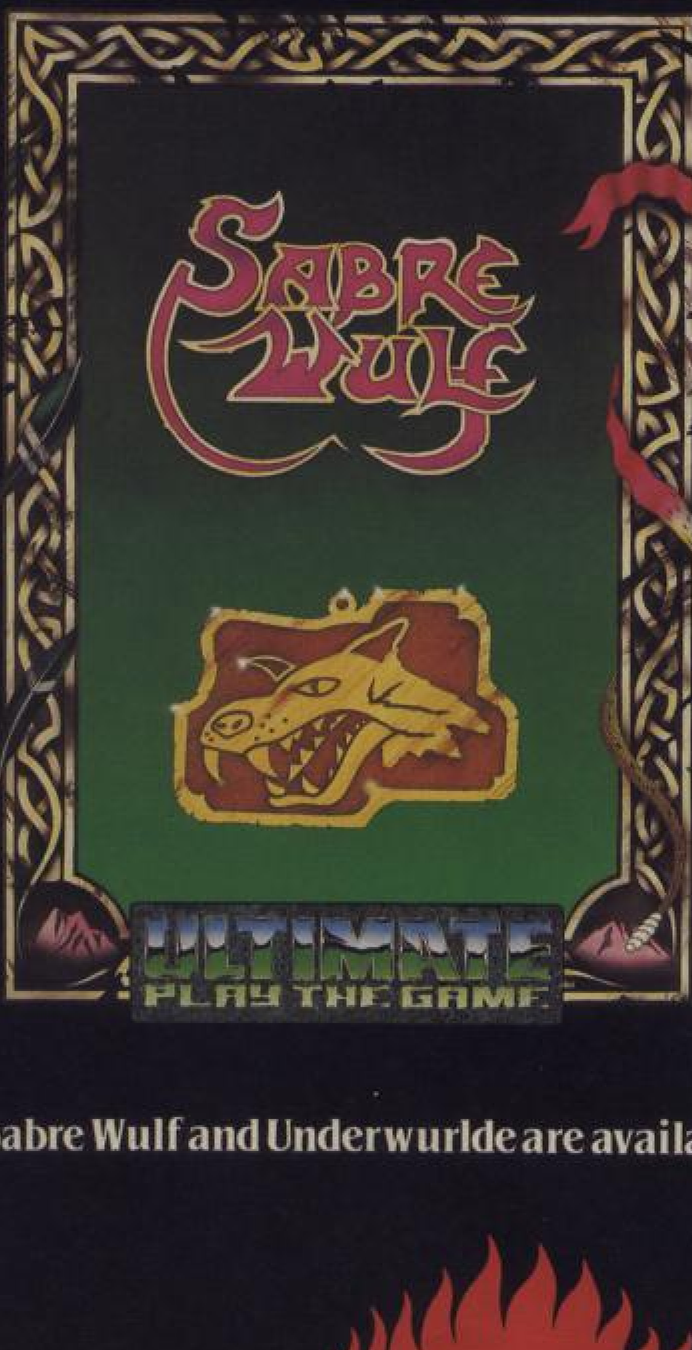
"Aha", said a passing photographer. And "Oho" as an idea crossed his mind. And before Paula could finish writing the press release telling people about the 25 different wrestling moves contained in the game, she found herself in a corridor, with Big Daddy's arm round her neck being snapped by the superkeen lensman for a publicity shot.

Then it was back to the office for Paula, to add the paragraph about the ten opponents you meet in the game and the rock sound track that plays along while you wrestle. All in the the working day of your average Melbourne House Publicity Person, you understand.

And now the photo has been developed, printed and sent to sunny Ludlow. Paula, you see, was a bit stuck as to how to caption it. So she decided to offer one set of Melbourne House's complete works to the writer of the best caption for the photie. And fifty copies of the game BIG DADDY'S ROCK 'N WRESTLE will go to the runners up. So if you think you're the wittiest person alive, here's your chance to cash in on your talent.

ROCK, WRESTLE and ... WRITE!

THE ULTIMATE GAMES FOR THE COMMODORE 64





Sabre Wulf and Underwurlde are available on the Commodore 64 at £9·95 inc. VAT

FIREBIRD

Firebird Software Wellington House Upper St Martin's Lane London WC2H 9DL

INSIDE ZZAP! TOWERS



The way in which a magazine is put together seems to fascinate readers. So we thought we would treat you to a 'behind-the-scenes expose' — the rarely glimpsed world of computer magazine people. Who knows, someone might even turn it into a TV soap? — something to which Gary Liddon is allergic. So sit back for a few pages, fasten your seat belts, and find out from the experts how it's all done . . .



1. The Editorial meeting

The birth of each and every issue of ZZAP! is an Editorial Meeting. These gatherings are vital, not only to ensure that everyone is familiar with what will go into the issue, but to determine what that material will be. ZZAP! Editor Roger Kean is in the chair, where he's no slouch. His function is to clarify everyone's opinions about the biting issues of the month. Also present are Gary Penn who, as Assistant Editor, is in charge of sorting out what's to be reviewed and when, Julian Rignall, Gary Liddon and Sean Masterson. Each person has their own opinions to be expressed as to the attitude the magazine will take to reviews, features and regular spots. Julian usually presents a breakdown on the ZZAP! Challenge for the month — who the challenger is, what game is being played and so on. Times must be arranged with Cameron Pound, the in-house photographer, to ensure pictorial coverage of the event.

Another vital aspect of the Editorial Meeting is to establish the schedule for the issue — always a tight one. Magazines are done to an unyielding deadline because of the distribution system. One day late out of the printer can mean a week late on the news stand.

It's also at this first meeting that who will work on what articles is agreed, who is going off to do interviews, who will work on the news etc, etc.





The editorial meeting is where each issue of ZZAP! 64 is born. Left to right, Julian Rignall, Gary Liddon at the back, Gary Penn and cool dude dash Ed, Roger Kean.



The lively discussion at Editorial Meetings are what make ZZAP! the magazine it is.

2. Pagination Meeting

Several days after the Editorial Meeting, it is time to decide how the various elements of ZZAP! are going to fit into the issue's page allocation. This is done at a Pagination Meeting and is where editorial meets art. Production Comptroller, David Western, joins Roger Kean and Gary Penn and between them they hammer out how many pages each item will require. By this time the number of games to be reviewed is hopefully clear, and some idea has been canvassed as to their individual merits and therefore whether they need colour pages or mono, and how many pages. A small contingency figure is allowed for late comer games. Similarly the features are allocated pages as are the regulars and the whole is totted up. David then goes away and, taking into account the requirement for advertising pages, plans the issue on a large 'tick off sheet'. It gets its name from the practice of ticking off completed pages, and it is used throughout the month by the layout artists in the art department.







Roger Kean and Gary Penn discuss a tricky matter.



The Production COMPtroller is David Western. He's a very frightening man — he frightens us all the while with lines like 'I don't care how long it takes as long as the typesetting gets upstairs on time . . .' Some of the things he says are so frightening that shy editorial people like Julian Rignall leave his office in tears.

3. Playing the game

Reviews play an important part in a magazine like ZZAP! and the integrity of the reviewing team is paramount. Before reviews can be compiled, the games must be played through. A room is set aside specially for this purpose with several machines, cassette decks and disk drives permanently at the ready. The team — Gary Penn, Julian Rignall, Gary Liddon, Sean Masterson and Paul Sumner — each take their turn to see the selection of games up for review. Sometimes, and if required, playing sessions go on until the early hours of the morning. Gradually, a picture is built up in each reviewer's mind as to the merits of each game, but before the writing can begin, some argument must take place over the ratings, since the finished figures are an amalgam of their opinions in an attempt to provide the best balance.

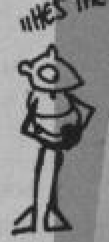


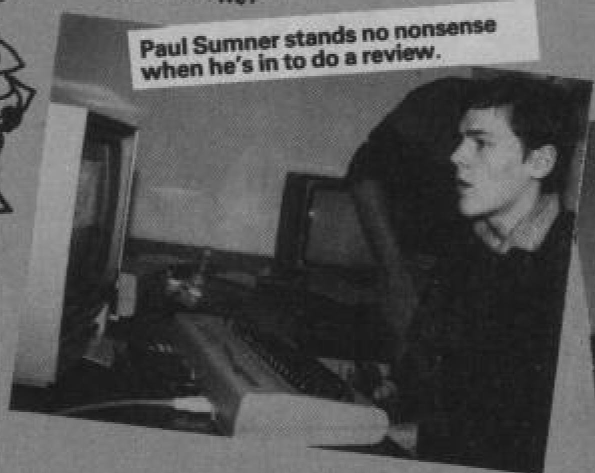
Gary Penn, seen here reviewing a game whilst sitting the wrong way on a broken chair — his integrity is paramount. (Nuts by kind courtesy of KP).





On the ball Julian Rignall turns up for work





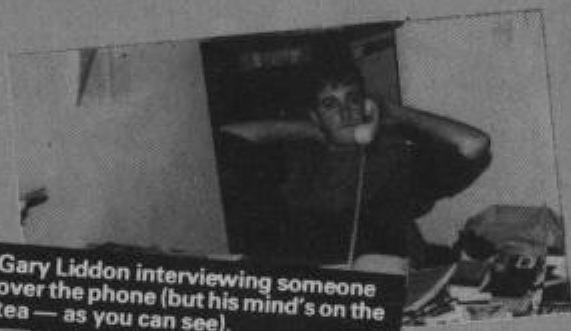
Paul Sumner stands no nonsense when he's in to do a review.



Sometimes, Gary Liddon's a riot of fun. When this one was taken he was a bit worried about the tea, however.



Sean Masterson is a very strategical person (we know because he's the only one who can read a British Rail time table), but we're not sure whether he's all that bright (because he keeps getting lost on British Rail). (Nuts by kind courtesy of KP).



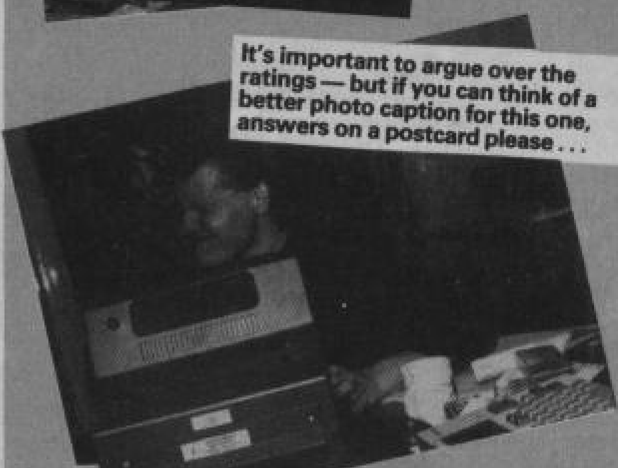
Gary Liddon interviewing someone over the phone (but his mind's on the tea — as you can see).

4. Writing the Reviews

During the games playing phase, it is mutually worked out who will actually be responsible for writing the introduction section to each review — effectively being the review's author. Gary Penn and Roger Kean tend to be the ones who take the separate elements — intro, three comments and ratings — and compile them into the finished article.

ZZAP! is all electronic. The main writing is done on Apricot xi computers using Superwriter as a word processing package, but as there aren't enough Apricots for everybody, we also use portable, battery-or-mains operated NEC keyboards. These take up to 12K of written information, and the contents can be dumped to the hard disk in an Apricot within a few seconds.

Generally, the reviews are the first to get written, but at the same time special articles are also being done by whoever has been assigned the task. This sometimes means interviews over the phone, sometimes a trip out complete with micro cassette recorder and camera, and sometimes it means members of a software house visiting our premises.

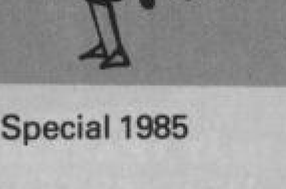


It's important to argue over the ratings — but if you can think of a better photo caption for this one, answers on a postcard please . . .





Streetfightin' Sue (beloved sis to Carol (Aggie) Kinsey) gives Jaz Rignall a lesson in Karate to demonstrate a particularly confusing move in WAY OF THE EXPLODING FIST. As you can see, much research goes into the reviews.





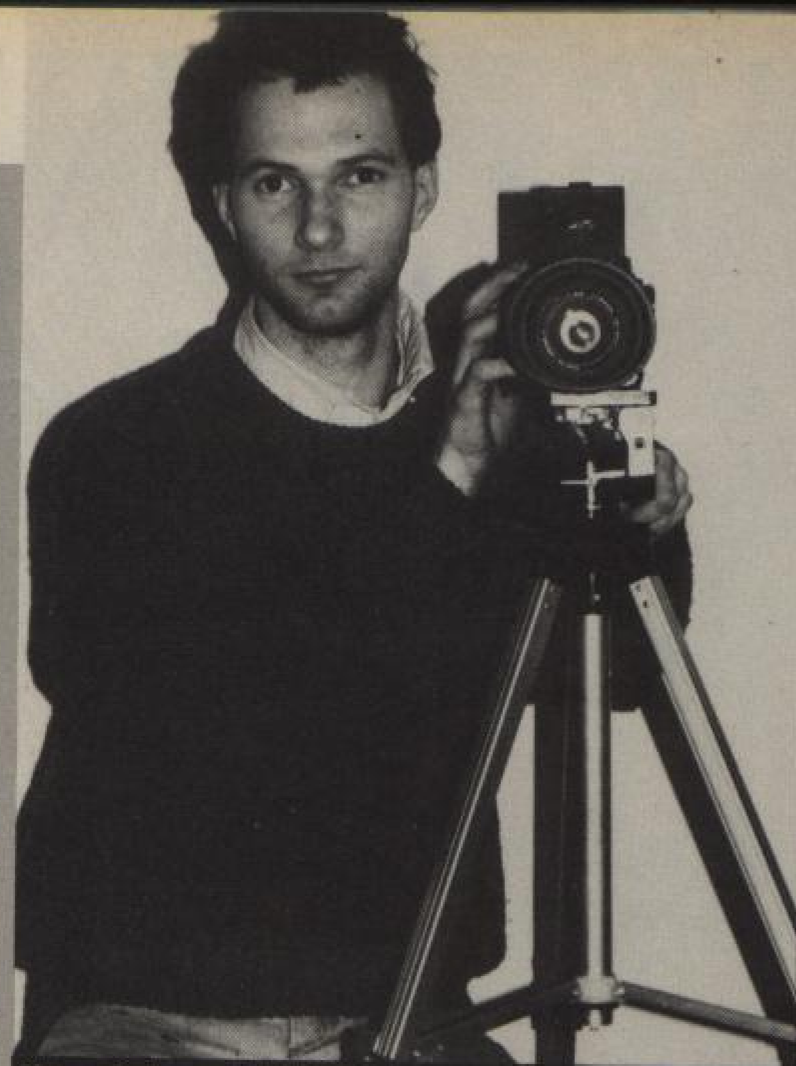
A corner of ZZAP! Editorial. On the left Gary Liddon watches an NEC work, while Gary Penn discusses a serious spelling problem with his Apricot.


£9,95
ROBIN OF THE WOOD

5. Screen Photography

In charge of all photography is relative newcomer to the team, Cameron Pound, a Ludlow local. Cameron has a special room beside the games room, and here on a large table a Spectrum, Amstrad and Commodore 64 are permamently set up with their respective monitors. The cameras (35mm for black and white and 3, square for colour transparencies) are focused on the monitor screen with an exposure time of a quarter of a second. This allows 6 TV frames to be photographed, which gets rid of the 'roll bar' effect that a more normal exposure time results in, due to the luminescence of the TV screen.

These films, together with any other photographs that may be needed, are processed and printed in our own darkroom, just around the corner from the games and screen photography rooms. Cameron produces contact sheets from which the editorial and art departments can choose which pictures need enlarging. Once the prints have been made, the individual reviewers ensure that they are marked up correctly on the back, so that the layout people in 'art' will know to which piece of text they belong — otherwise we might end up with the wrong screen shot illustrating the review — remember *Zyto*?!



The man in charge of all ZZAP! photography is local Ludlovite Cameron Pound. He's very quiet because everyone else is so noisy and he's the only one who isn't afraid of frightening David Western (because he makes sure the photos get upstairs on time).





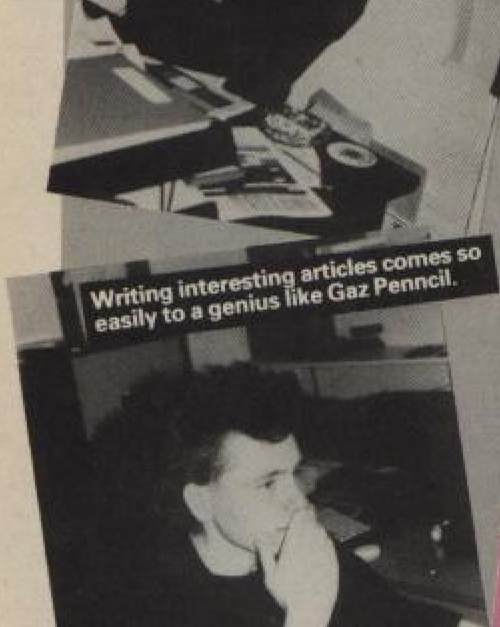


Gary Penn showing how to go to work on an NEC portable computer — he's putting on weight from eating so many of them.

6. From the typed to the printed word

How does what we write on an Apricot end up on the magazine's pages? All the various articles, reviews and items slowly build up as individual files on the Apricot's hard disk. When Roger Kean has finished 'subbing' — checking that the grammar, syntax and spelling are correct (hopefully) — the files are sent to our typesetters, a local firm some five minutes walk away. Here the real work is done, turning the text into ASCII characters and shunting it all through a Linotypesetter. This computer effectively tells a photoprint unit what letters (identified by their individual ASCII code) to put where, in what size and weight (eg, medium text, **bold text** or *italic*). It also sets the text on various widths to fit the magazine's columns. The result is a thin roll of photo paper containing the file in its finished form. Once it's been checked through editorial, the typesetting goes upstairs to 'art' for layout. This process continues throughout the schedule right up to a few hours before the last page is ready to leave for the printers.

Writing interesting articles comes so easily to a genius like Gaz Penncil.

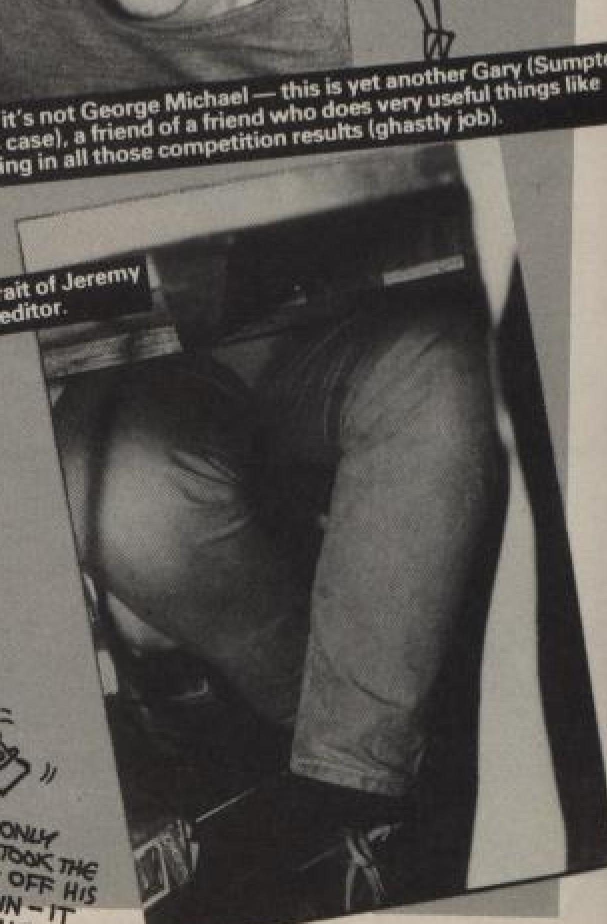




No, it's not George Michael — this is yet another Gary (Sumpter in this case), a friend of a friend who does very useful things like typing in all those competition results (ghastly job).



A rare studio portrait of Jeremy Spencer, AMTIX! editor.



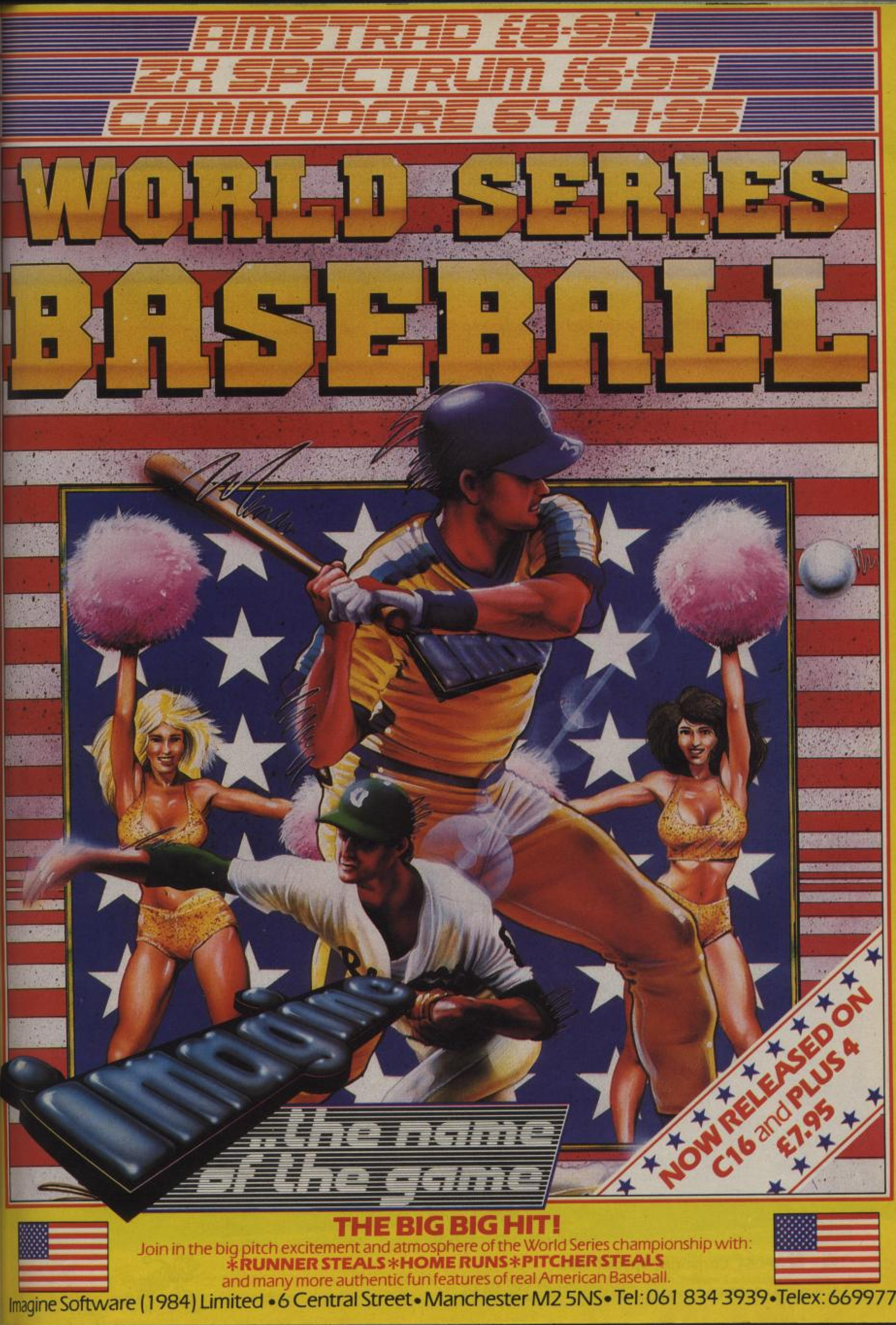


Would you buy a used briefcase from this man? Sean Masterson leaves for a software house interview — watch out BR.

A pic for the scrapheap — Gary Liddon likes plenty of thinking time before commiting his thoughts to paper.






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A general shot of one of the layout rooms in 'art'. See how hard at work they all are — and it's barely dawn outside. Very arty too — you can tell by the Habitat balloons on the lights.

7. Putting it down on paper

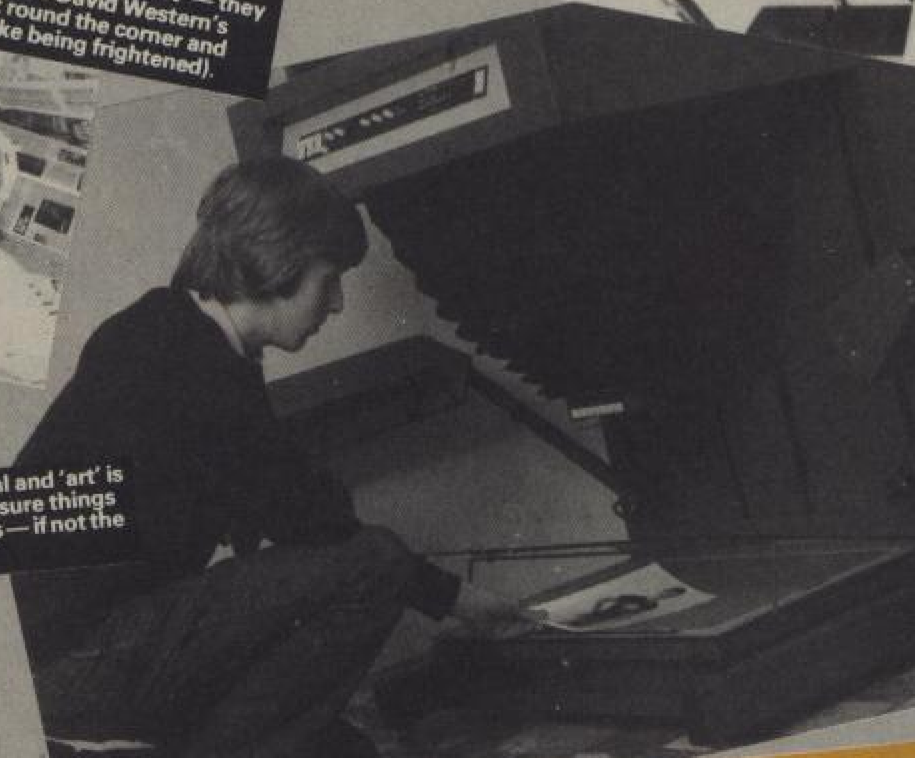
The art team (they also work on sister publications CRASH and AMTIX!) is headed by David Western, Art Director Dick Shiner and Art Supremo, Oliver Frey. All three actually do layout as well as their official jobs of directing and guiding the other members, who consist of Gordon Druce, Tony Lorton and Bryan Clements. One of the most vital functions is performed by one of Newsfield's longest employed members, 18-year old Matthew Uffindell, who used to write reviews for CRASH before becoming the process camera operator — more of him in a mo!

The artwork is layed out on 'grid sheets', paper a little larger than the finished page, marked up with the finished page edges, text column widths and other useful information. The grids are printed in a pale blue ink which the process camera 'can't see' when the page is photographed. The typesetting is cut up into suitable column lengths and stuck down in place together with the PMTs (more of that in a mo)! When a page is completed, it is set aside to 'go under the camera'. Close liaison with editorial is essential at this stage to ensure that the right things happen!





Up in 'Art', Gordon Druce is seen hard at work laying out a page of ZZAP! (they all work hard up in 'art' — they have to because David Western's office is just round the corner and they don't like being frightened).







Liaison between editorial and 'art' is very important to make sure things end up in the right places — if not the right way up.

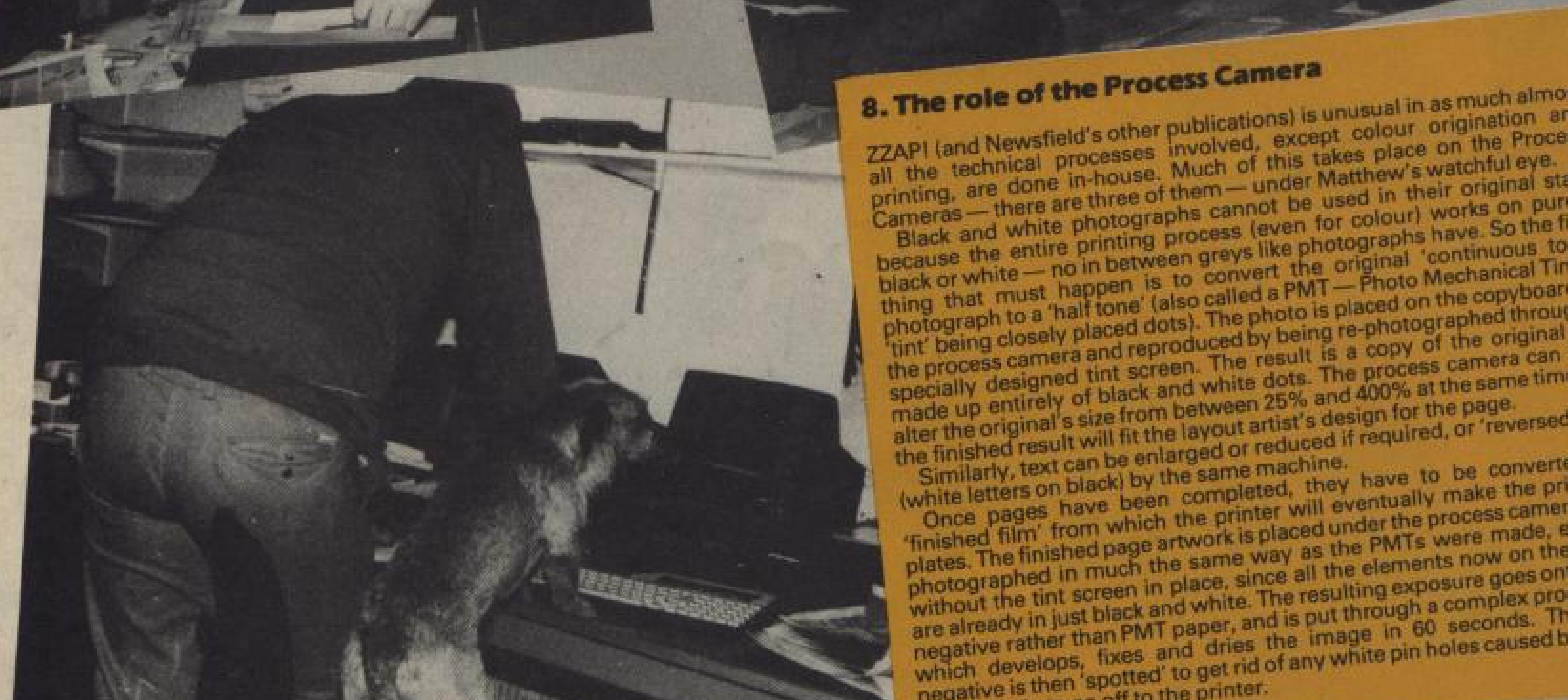
8. The role of the Process Camera

ZZAP! (and Newsfield's other publications) is unusual in as much almost all the technical processes involved, except colour origination and printing, are done in-house. Much of this takes place on the Process Cameras — there are three of them — under Matthew's watchful eye.

Black and white photographs cannot be used in their original state because the entire printing process (even for colour) works on purely black or white — no in between greys like photographs have. So the first thing that must happen is to convert the original 'continuous tone' photograph to a 'half tone' (also called a PMT — Photo Mechanical Tint, a 'tint' being closely placed dots). The photo is placed on the copyboard of the process camera and reproduced by being re-photographed through a specially designed tint screen. The result is a copy of the original but made up entirely of black and white dots. The process camera can also alter the original's size from between 25% and 400% at the same time, so the finished result will fit the layout artist's design for the page.

Similarly, text can be enlarged or reduced if required, or 'reversed out' (white letters on black) by the same machine.

Once pages have been completed, they have to be converted to 'finished film' from which the printer will eventually make the printing plates. The finished page artwork is placed under the process camera and photographed in much the same way as the PMTs were made, except without the tint screen in place, since all the elements now on the page are already in just black and white. The resulting exposure goes onto film negative rather than PMT paper, and is put through a complex processor which develops, fixes and dries the image in 60 seconds. The film negative is then 'spotted' to get rid of any white pin holes caused by dust, and is ready to go off to the printer.



Poddy shows Jeremy Spencer how to use an Apricot.





"........the most original, entertaining game on the Spectrum this year, if not ever"

(Personal Computer News Dec. 1984)

Now, at last, available for CBM64 owners. Price £6.95
From good computer shops, or direct from:

MICROSPHERE

Microsphere Computer Services Ltd.,
72, Rosebery Road, London N10 2LA

"HE WOULDN'T KNOW HOW UNLESS I TOLD HIM!"



Art Supremo, Oliver Frey, taking a break from the ZZAP! Christmas cover to do a painting of himself.

9. Art and Ads

In addition to directing the layout process, David and Oliver have other vital functions. Advertisers send us 'colour separations' of their page advertisements. These have to be logged in to ensure we have everything ready for an issue, and tagged with a page number so the printer will know where to put them. It takes a long time!

Oliver, of course, is ZZAP's illustrator. He does the covers and so on (see 'On the Cover' this ish). His finished colour work, together with any colour editorial pages, have to be sent to an outside 'scanning house'. Their function is to take the 'base layout sheet' containing any text in position and marked boxes showing where the transparency pictures or Oliver's original paintings are supposed to go, and combine this base with the colour separations of the colour pictures. Full colour is achieved by printing separate black and white images. There are four colours used — black, magenta, cyan and yellow, and each layer requires its own piece of black and white film containing the information for the four printing plates. Each plate is then inked with its 'process colour'. From the combination of these four, any colour can be produced. A mono page has only one piece of film to print from, but a colour page, obviously, has to have four which will be printed over each other for the final effect. This outside 'repro house' sends the finished colour films direct to the printer to meet up with the mono film coming from ZZAP! Towers.

"NOT ONE OF CAMERON'S BEST —"

"...BUT THEN — IT'S A MERE CRASH PERSON!"



Here's a blurry picture of CRASH Playing Tips Editor, Robin Candy, sitting in a waste paper bin (it's what he does best).

"MY PRECIOUS"



The 'Castor and Pollux' of ZZAP! Towers — seen here greeting members of a software house to an interview session. When you meet these two, you just know you are in good hands.

10. Printing

When the due date arrives, all the film has to be sent to the printing company — in ZZAP's case, Redwood Web offset in Trowbridge near Bath. They take all our various films and 'plan' them together in sets of 8 pages, four along the bottom and, head-to-head, four along the top. These 8 page sections are then exposed onto a photo-sensitive plate. The plates are then loaded onto the Web printing machine, 8 on the top roller, another 8 on the bottom roller, to print the 16-page section. These 16 are printed simultaneously with another 16-page mono section and the whole is folded and roughly trimmed to make a complete 32-page section ready for collating and stitching with the rest of the mag.

The offset web machine is as big as an old steam locomotive, and prints some 30,000 copies an hour. To run it up to full speed takes approximately an hour, during which time numerous adjustments have to be made to ensure all the dots on the four-colour plates are in correct register and the ink balance is correct. So even before the printing run really gets under way, some two skips-full of waste paper are produced!

When the printing and binding is finished, the printer delivers all the copies to a carrier employed by our distributor, COMAG, and they then deliver bundles of the magazine to all the various wholesale houses throughout the country. The wholesaler, in turn, breaks down the bundles into smaller ones and delivers them to the newsagents, hopefully all in time for the on sale date!

Meanwhile, back at ZZAP! Towers, work is well under way on the following issue of ZZAP! 64.

"AND WHERE IS MANGRAM!?"



Gary Penn seen leaving the Ludlow Red Light district on his day off (he gets one a year).



It was his charming and debonaire approach to reviewing Commodore games that won Gary Liddon his job with us. Did we make a mistake?

"WHAT A BUNCH OF — WELL ITS CHRISTMAS AND I OUGHT TO BE NICE... — LOONIES!"

"YUK!!"

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· BY CASCADE GAMES ·

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The AIR COMBAT EMULATOR, packed with exciting features, is by far the fastest, most realistic flight simulator available. For the first time on a home computer, feel what it is **really** like to fly a high performance military jet and engage tanks, missiles, ships, helicopter gun-ships and two types of cunning intelligent enemy aircraft.

Featuring over 300 sprite images, ACE has the smoothest, most detailed cockpit view of hills, trees and other ground objects ever achieved thanks to specially developed Dynamic Graphic Technique (D.G.T. ©) allowing sensational high speed **solid** 3D graphics.

In combat, your head will spin as you struggle with the help of the advanced avionics which include a rear-view camera and radar, to stay alive long enough to do some damage to the enemy.

The unique two seat flying option (pilot, navigator/weapons man) and Synchro Speech © which passes vital aircraft condition information to the flight crew without freezing the action combined with dynamic tactical map, take offs and landings, summer, winter and night-time flying and a remarkably realistic in-flight refuelling option makes ACE the ultimate AIR COMBAT EMULATOR.

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A vast invasion fleet has landed on your southern shores and discharged scores of tanks supported by helicopter gun-ships and protected by mobile surface to air missiles. Squadrons of enemy fighters give the enemy forces air cover. Advancing ruthlessly they are conquering your homeland, facing no opposition.

You are the last fighter pilot with only three A.C.E. Mark 2.1 multi role All Weather All Terrain AWAT © combat aircraft. Based at an allied airbase, your task is to attack and destroy the numerically superior enemy land and air forces and drive them from your shores. The final stage of the conflict, having already destroyed the enemy land forces and shot down their air force, is to sink the enemy fleet as it evacuates its defeated army.

ACE – EXPERIENCE IT NOW

Every computer game fan will love ACE – just look at these features:-

- 100% optimized machine code uses all available memory.
- Featuring Dynamic Graphic Techniques (D.G.T. ©)
- The smoothest, fastest and most detailed cockpit view of any flight simulation.
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- Synchro Speech © ie. the speech does not freeze the action.
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- High score saving system.
- AWAT © operation (All Weather All Terrain).

* Note due to memory limitations ACE on the C16 and VIC20 (+8K Ram) do not have any ground objects.

FREE 20 KEY MULTIFUNCTION CALCULATOR WATCH
• 12/24 Hour Time Mode • Alarm Mode
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Screen shots are for CBM 64 version. Other versions may vary.

ACE – EXPERIENCE IT NOW!

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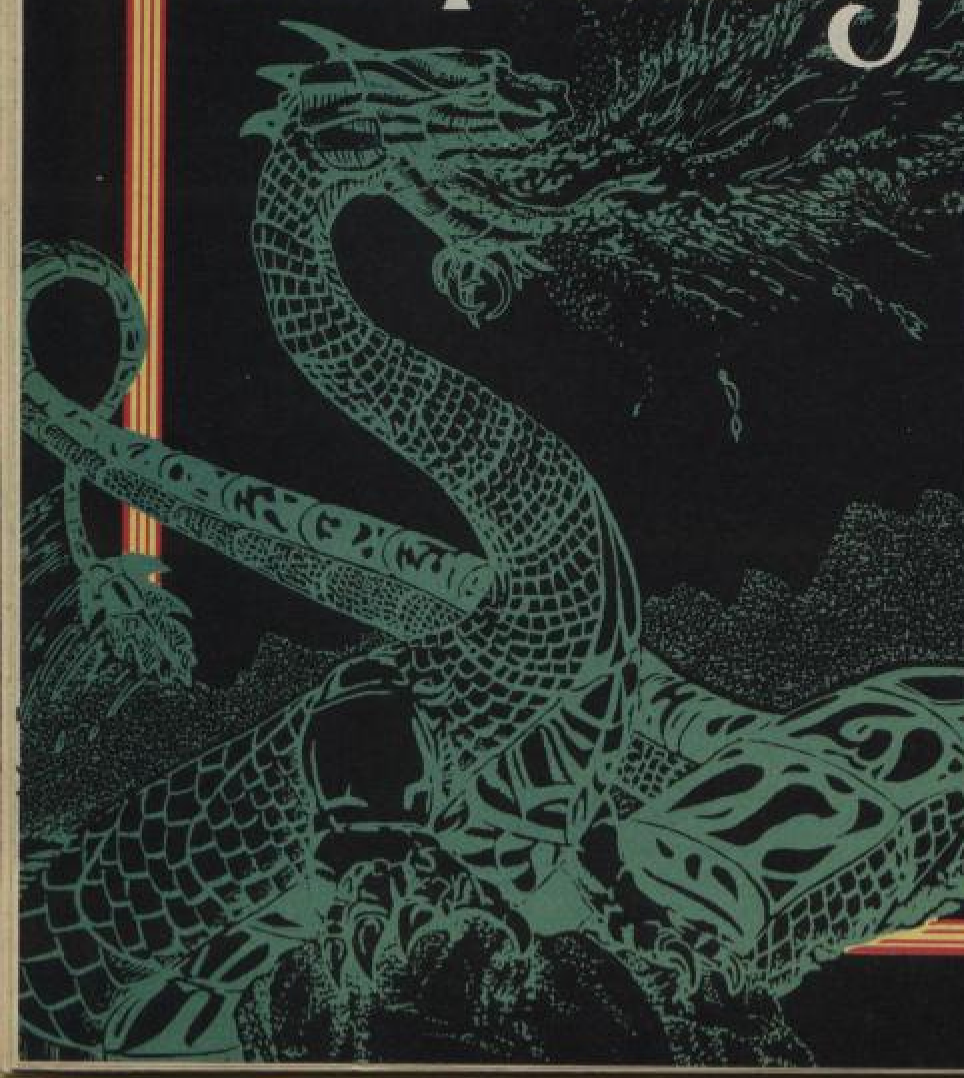
64



The Gates of Apshai loom before you. Many adventurers have stood here and pondered their fate. Will you plunder the grand treasures of the Apshai priests? And live to learn the secret of the Sphinx? Did the wily Innkeeper wheedle his profit from your meagre purse? Or do you go forth equipped with the finest swords and armour leaving him muttering oaths and swearing you stole the food from the mouths of his babies?

Once inside the Temple you know why the Legends of Apshai speak of Magic. You will need more than a character of strength and intelligence and the keen nose of intuition to overcome the evil and power of the Curse of Ra. The monsters roam about — Zombies, Ghouls and the terrifying minions of Apshai the Insect God. Giant mosquitos, wasps, ants and beetles suddenly attack, biting and clawing. This my friend is adventure — classic adventure from the Dunjon Masters at Epyx. Welcome to the Temple of Apshai Trilogy...you're just in time for lunch!

THE TEMPLE OF APSHAI TRILOGY



- ▶ The Complete Temple of Apshai Trilogy: Temple of Apshai, The Upper Reaches of Apshai and The Curse of Ra.
- ▶ 12 Levels. 568 Rooms With 37 Terrifying Monsters!
- ▶ New Graphics. Enhanced Sounds. Faster Play!
- ▶ One Player.
- ▶ Classic Cast of Characters — The Inn-keeper, The Dwarf, The Magic User and The Cleric and more!



* Screens from Commodore 64 version of game

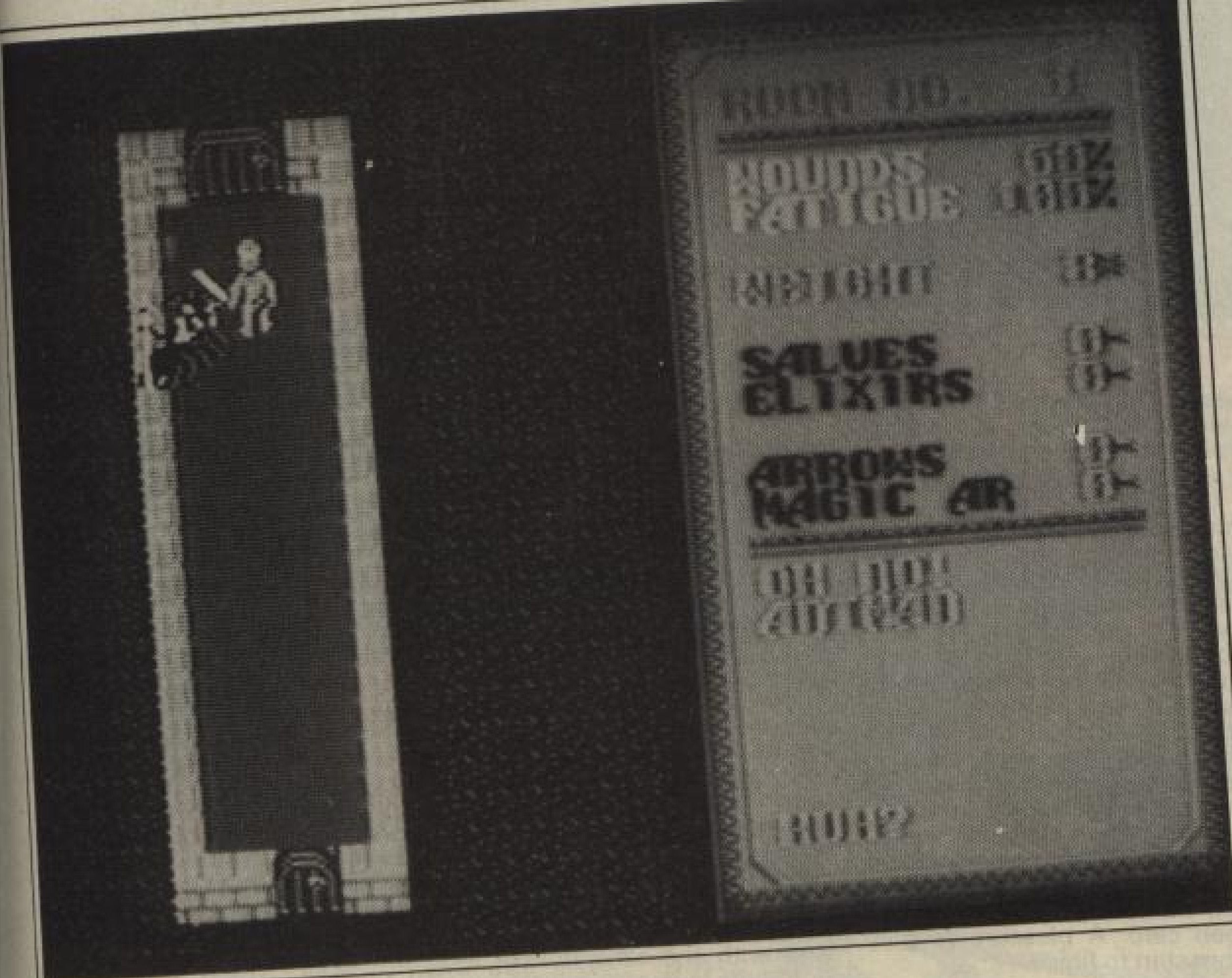
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EPYX
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ZZAP! STRATEGY

THE TEMPLE OF APSHAI TRILOGY

Epyx, £9.95 cass, £14.95 disk, keyboard



In the earliest days of home computers, role playing games had just begun to achieve relative mass appeal. *Advanced Dungeons and Dragons* had been on the market for only a short while and had become instantly successful. It was at this time that the then young Epyx brought out *The Temple of Apshai*, intending it to be real role playing on a home micro.

The success of the first title led to the rest of the Apshai Trilogy which included *Upper Reaches of Apshai* and the *Curse of Ra*. All the titles were expensive, totalling nearly a hundred pounds together. They were primitive as well. 16K ROM cartridges were used for the originals and little was understood about the capabilities of the micros for which they were produced.

Now, some years later, Epyx have updated the appearance and capabilities of all three programs and repackaged them as the *Apshai Trilogy*. What's more, they're all on one diskette at less than a third of their original high price! But for those of you who missed them first time around, here's a run down on what all the fuss is about.

What you get for your pennies is a disk (which may be used for saved games), an instruction booklet detailing the world of Apshai as well as the game itself and a summary card to speed up play. The disk utilises a turbo load technique and therefore presents you with a title screen and tune faster than you may expect. Leading on from this screen is the Innkeeper's screen which heralds game setup. It's a kind of tradition that all the best role playing games begin in a tavern or bar (perhaps it reflects upon the kind of people who play the games themselves). On this screen a saved character for the game may be called from disk, a randomly generated character selected, or your own character may be created.

There are six major characteristics: Strength, Constitution, Dexterity, Intelligence, Intuition and Ego. As in the more popular role playing games, the characteristics are generated on a **3D6** (three, six-sided dice) probability curve. The lowest characteristic is 3 and the highest 18, averaging out at 10-11. The values of these attributes affect the abilities of the character.

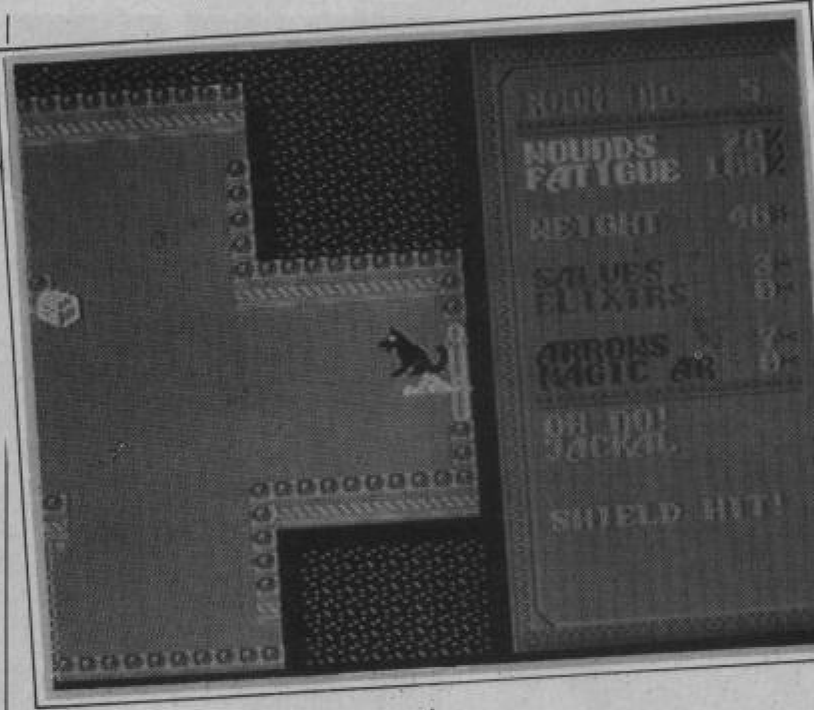
All characters (except those created by the player) begin with 120 silver pieces to spend on weapons and equipment from the innkeeper. Unless haggling tactics are used, the character will be taken for everything he has so be careful. The variety of weapons, armour and miscellaneous items available for purchase from the innkeeper is great, so characters may be kitted out individually. Weapons and armour may be magical but such items are only available through adventuring. If they are, there will be bonuses to a character's actions in combat.

After the character is equipped, the option to enter the dungeon is presented. Any of the three **Realms** that make up the trilogy may be selected followed by the **Level**, 1-4, in terms of difficulty. Once the dungeon has been entered, your character is displayed surrounded by the area of the dungeon within his field of vision. To the right of this display is a status screen showing the fitness of the character, weapon inventory and message window.

To move the character, the 1-9 keys are pressed to indicate how many steps are taken that turn. The more steps, the faster the character is moving and consequently, the sooner he will become exhausted. To change facing, The L and R keys turn 'you' 90 degrees left or right or the V key produces a 'volte-face' 180 degree turn. When the character moves, the screen scrolls and reveals new areas of the dungeon in doing so. In this fashion, the entire dungeon complex may be explored. To enter rooms, pick up treasure for search or hidden doors, special, one-key commands may be referenced from the Command Card and implemented as required.

Eventually, your character will encounter one of the many creatures inhabiting the dungeons. It is possible to run away, but as such is not the stuff of adventuring, combat is likely to ensue. Attacking the creature with a melee weapon requires no fast joystick handling as the whole thing is moderated by the use of turns. The Attack command allows a simple jab at the enemy, while Thrust is an all out hack. This increases your chances of hitting the creature and of delivering a mortal blow but the creature's chances of successfully causing a wound are also increased. Arrows (both magic and normal) may be used as ranged weapons and usually kill anything they hit. But of course, you only have a limited supply of these.

Combat need not necessarily be the inevitable course of action when a creature is encountered. It is sometimes possible to parley with them, using the commands available. If combat is commenced against every creature you encounter, it is still possible to do well in the game but you may well miss out on some treasure. Where to fight



and where to parley is only learned with practice.

As in a conventional role playing game, successful combats and treasure hunting earns the character experience points. These reflect the increase in the character's skills. An increase in experience helps in the higher dungeon levels. Monsters are fought more easily and efficiently. Experience points are otherwise similar to conventional scoring methods.

At various points in the game, you may find your way back to the entrance point to a dungeon level and return to the inn from there. This is the point where games and characters may be saved. On the game disk, there is room for up to one game and fifty characters. It would take many hours continual play to complete the game in a single session so both of these options should be used from time to time.

After teaching you how to play, the manual is far from redundant. It describes the different creatures you are likely to meet in the Apshai dungeons, hints on play and, perhaps most useful, provides text descriptions of various locations and treasure details. It is intended to be a valuable aid throughout play and any adventurer will find that the information it provides is far from irrelevant. If you are to successfully explore the entire dungeon network, you have to build up wealth, knowledge and experience. And that is going to mean a lot of games.

The game brings back memories of my first role playing experiences. Although for a computer game, the system is highly complex in terms of authenticity, the game still relies on monster hacking rather than subtleties of what RPG gamers would refer to as Non Player Character interaction. Bearing this limitation in mind, any role player looking for a computer based solo campaign allowing him or her to use a character from a conventional game should look no further than this.

On the other hand, anybody interested in role playing could learn many of the basics from playing this relatively cheap game (role playing is so expensive To get into, nowadays). Characters really do develop well within the constraints of computerised format. Many other 'traditional' role playing elements are also to be found in the game and the whole thing isn't even lacking a sense of humour. Epyx definitely made the right move, remaking and releasing the product. The original was designed with seldom seen care. A pleasure to play from start to finish.

Presentation 85%
Excellent introduction and manual.

Graphics 79%
Great compared to the original but still simplistic.

Instructions 88%
Highly readable, even if you never played the game!

Authenticity 85%
The Turns have been excellently designed for role playing simulation.

Playability 82%
Unless you cheat to get an unbeatable character, this game should give anyone a good run for their money. One slightly off putting detail is the sometimes repetitive nature of combat.

Value for money 88%
Very reasonable for 'Hack 'n' Slay' fanatics.

Overall 90%
Best graphic role playing simulation on the Commodore.

BATTLE OF BRITAIN

PSS, £9.95 cass, £12.95 disk, joystick and keys

Come forty five years after one of the greatest aerial campaigns ever fought took place, a British company has produced a simulation for Commodore users in the shape of *Battle of Britain*. The game is a strategic wargame with optional arcade sequences for those who would desire them. One day scenarios or thirty day campaigns can be played. Packaged in PSS's standard 'bookcase' format, the game comes with a slick and concise manual in much the same format as *Battle for Midway*.

The game has a neat and colourful loading screen, depicting a group of pilots posed in front of a Spitfire. After loading you are sent directly to the main menu screen and the five options. You can decide to omit the arcade sequences in favour of a pure wargame then start the training, blitzkrieg or campaign games.

The training game is recommended in the instruction book for those new to the game. Training is a one day scenario with little in the way of serious opposition from the Luftwaffe. At the end of the game, you are rated in terms of leadership ability by a percentage. Blitzkrieg is a similar one day scenario with the exception of the Luftwaffe laying it on like there's no tomorrow. The campaign game option sends you on to another menu. This includes Load/Save Day options; Start/Continue campaign; a game speed utility and an option to return to the main menu.

It should be noted that (for playability?) PSS reduced the actual number of campaign days from 54 to 30 and increased the number of casualties inflicted by attacks and bombing raids. A single day's play can last some time, so this compression serves to make the whole affair managable.

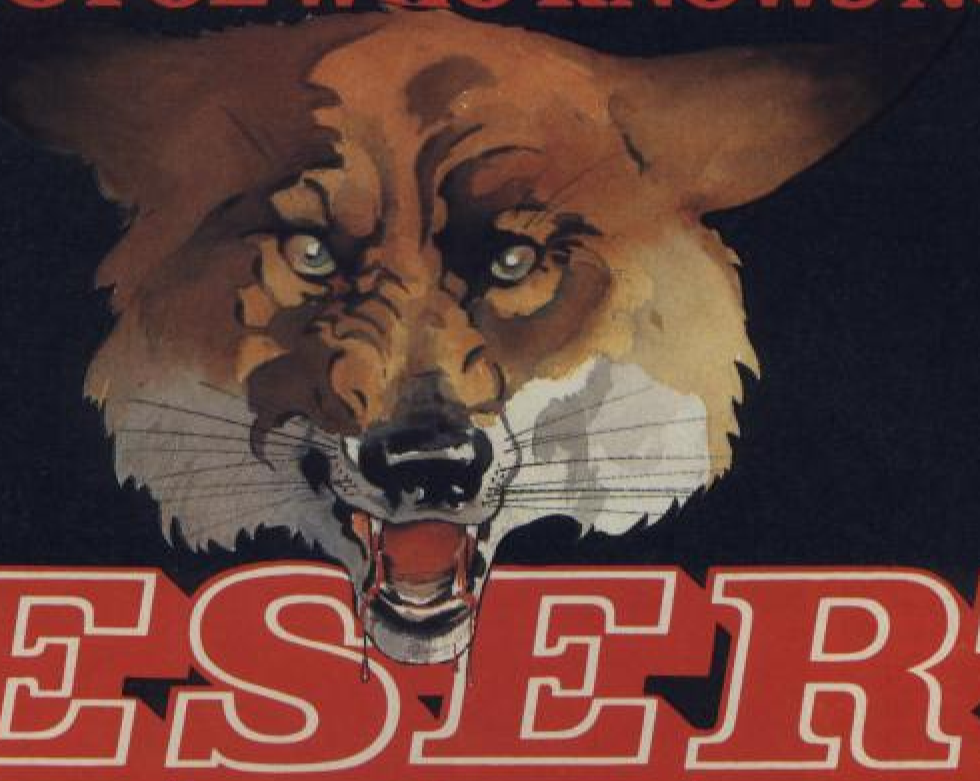
Starting a scenario reveals a map of Great Britain (well, England and Wales, actually). On the map are cities, airfields and radar stations. At the top of the screen, there are several windows to indicate current losses for both sides; the time and date; description of whatever is covered by the cursor and a unit status box (activated when an allied unit is directly under your control).

Once the game has started, it is only be a matter of time before the first German units enter the skies over the Channel (and it doesn't take them long to reach your shores). You can move your cursor over an airfield and press the fire button to reveal what units are there and if any of them are ready for combat. The units displayed are either squadrons of Spitfires or Hurricanes and can be selected by an arrow situated next to the unit description. Pressing the joystick button scrambles that unit and return you to the map. A moment later, an RAF roundel is displayed to represent the now airborne squadron. The cursor can now be used for one of two things. Just moving it over the roundel displays information in the status box and pressing the fire button allows you to give the unit flight orders. Interception of an enemy unit and ensuing combat, are both automatic, given a degree of proximity, working much in the same manner as ZOC (Zone of Control, for the uninitiated) rules.

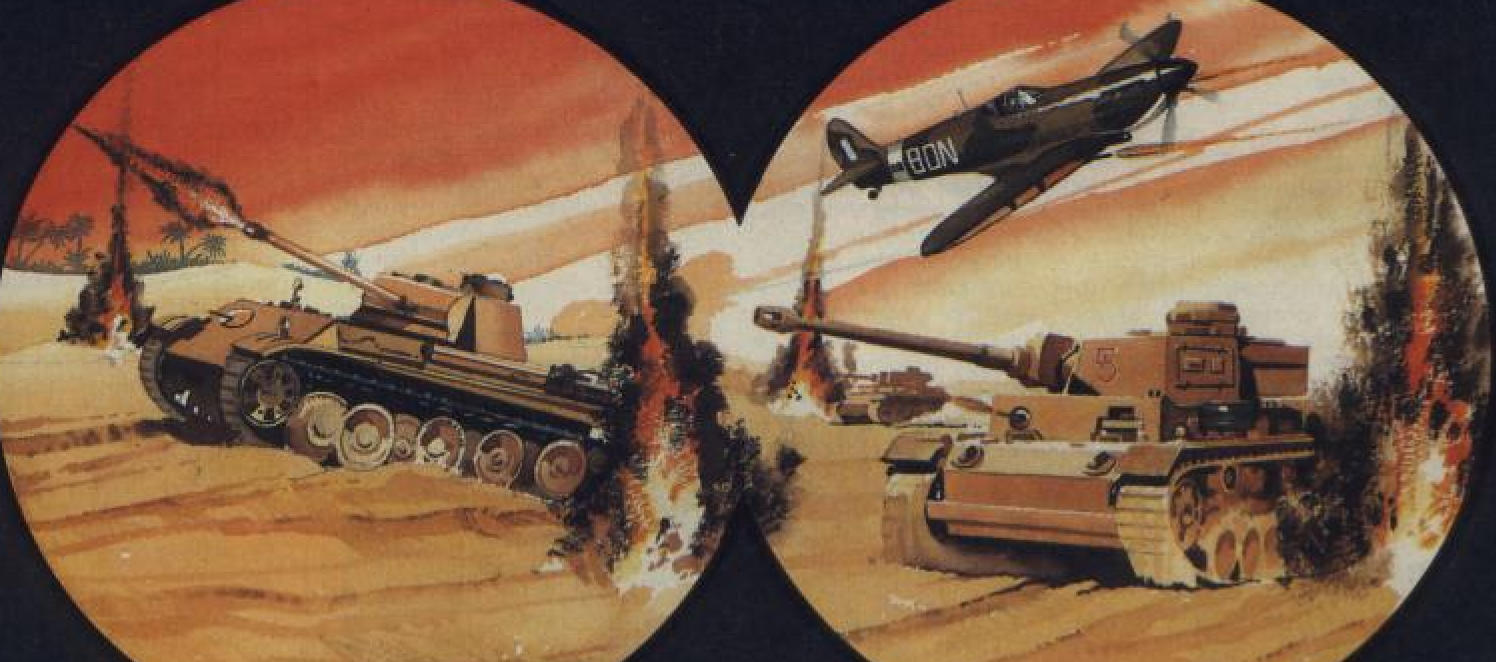
If you have switched off the arcade sequences, the result of combat is handled by the computer. Otherwise a 'Select Battle' message appears at the top of the screen which you have to respond to very quickly, or the computer assumes you will allow automatic results. You enter the arcade sequence with a view from your cockpit (there are differences between the two types of Allied aircraft used). In the distance is the formation of enemy aircraft and they soon become aware of your presence and start to split up. The fire button provides you with fire power and it is simply a question



A CUNNING FOE WHO KNOWS NO FEAR



DESERT FOX



CBM64/128

he cunning Desert Fox, the wily Rommel, is on the rampage, sweeping across the desert sands, laying low the allied forces and swarming through allied territory. It is on your shoulders Lone Wolf, to halt the ogress of this awesome foe and rescue the North Africa campaign from his grasp. Step forward with the courage of a fearless leader in face to face conflict with his ground and air attacks. Be as wise and as cautious as the most battle hardened general in planning your strategy and calculating your tactics to rescue your supply depots. In short Lone Wolf, if you fail in your destiny as the complete warrior, the final conflict – a head to head tank duel with the mighty Desert Fox himself – will be your last.

REALISTIC VOICE SIMULATION

Listen in on enemy radio messages, plan your tactics to combat their manoeuvres.



Stuka attack: Keep a close eye on your radar, an early warning will give you some chance against the enemy stuka attacks



Convoy: Protect your convoys from aerial bombardment at all costs, without their supplies your depots will fall. But in your eagerness watch out for the allied Spitfires.

U.S. GOLD
All American Software



Map: Be wise in your campaign strategy, protect those depots in danger from enemy forces, rally your firepower to it's most destructive effect.

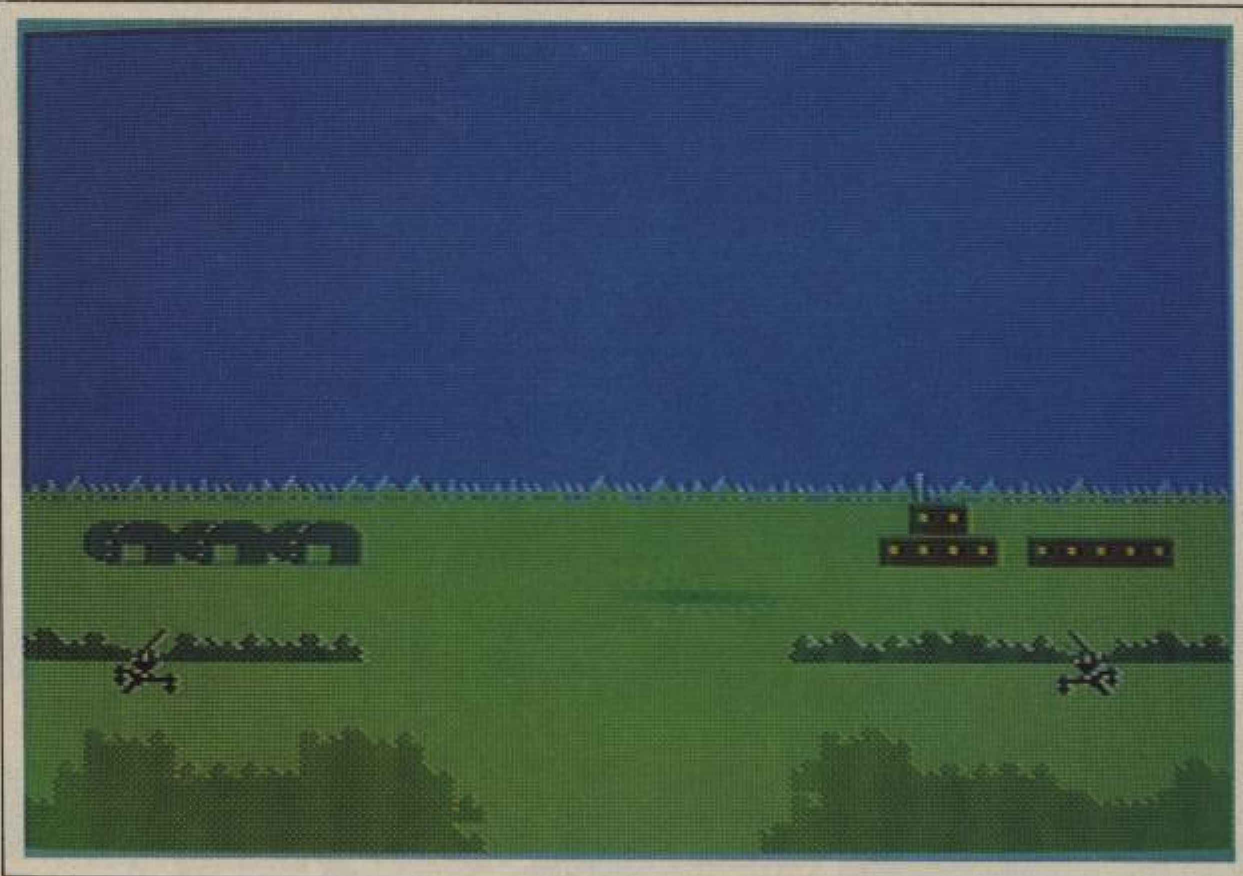


Ambush: The valley is infested with enemy forces but no matter reach the other side you must. Good luck and happy shooting.

U.S. Gold Limited, Unit 10, Parkway Industrial Centre, Heneage Street, Birmingham B7 4LY. Telephone: 021-359 8881

of anticipating the enemy pilots' movements and blasting them out of the sky (well, that's the theory). In fact, if you fly on a particular heading for more than a few seconds, you will undoubtedly discover an enemy aircraft in your mirror and rapid evasive action is necessary to avoid being shot down. Assuming you have set the arcade sequences to 'on' but you wish to bypass some of them, hitting the space bar suffices.

Previously, I have reviewed PSS's *Battle for Midway* for a different machine and criticised it for making the player joystick dependent and thereby reducing the mental skill level required to complete the game. No such criticism would be valid here, however. PSS have handled the idea of 'switchable' arcade sequences very well indeed. In fact, because I knew that a 'true' wargame could easily be selected, there were occasions when I left the action sequences in, just for the fun of it. Incidentally, the graphics in these sequences are very good indeed and I wonder whether PSS aren't using the talent their programmers obviously possess, as wisely as they could. But such things are not for discussion here.



The German bombers try and go for the airfields, cities and radar stations, with differing effects. If airfields are attacked, the first you're likely to know of this is when some of your planes try landing on a cratered runway, taking a few casualties. If, as a result of repeated attacks, an airfield becomes wholly unoperational, you will have no choice but to divert forces elsewhere. If radar stations are knocked out, you will discover attacks later, when the enemy is nearer to your shores. Pressing 'R' gives you a radar map in bright colours. However, if any stations are destroyed, gaps become noticable in the map. These are your blind areas.

Whilst being the least effective against your operations, strikes against cities severely damages morale, and as a consequence, your leadership ability at the end of the game. So have no illusions about poor bomber protection being a 'cheap' way of winning the game. When the Luftwaffe are attacking any ground based target, the battle selection places you in control of an anti-aircraft weapon and leaves the rest to you.

The campaign game is the most advanced part of *Battle of Britain*. This can be made more or less difficult by use of the Speed function in the campaign menu. The main difference between this scenario and the others, however, is the resupply phase. At the end of each day, new aircraft and pilots can be used to re-equip depleted squadrons. Realistically, pilots go from excellent to worse as the campaign progresses. This adds considerable depth to the game, and by the time you get to the campaign stage, you will welcome the addition to the rules.



PSS have every right to be proud of this game; it approaches excellence. I feel that it does lack some details that could have improved it. The use of counter intelligence and the construction of mock airfields would have added atmosphere and authenticity. As far as it goes, *Battle of Britain* is very good indeed and I would recommend it to any wargamer. While PSS make arcade sequences optional, they should find their games gaining support from those incapable of doing anything (!) constructive with a joystick (like myself). What are you waiting for? Go and get it.

Presentation 69%
Plenty of options.

Graphics 70%
Very good on both strategic and arcade screens.

Instructions 70%
Devoid of ambiguities — well written.

Authenticity 69%
Some points changed for playability but essentially accurate.

Playability 78%
Instantly playable as a result of excellent game design.

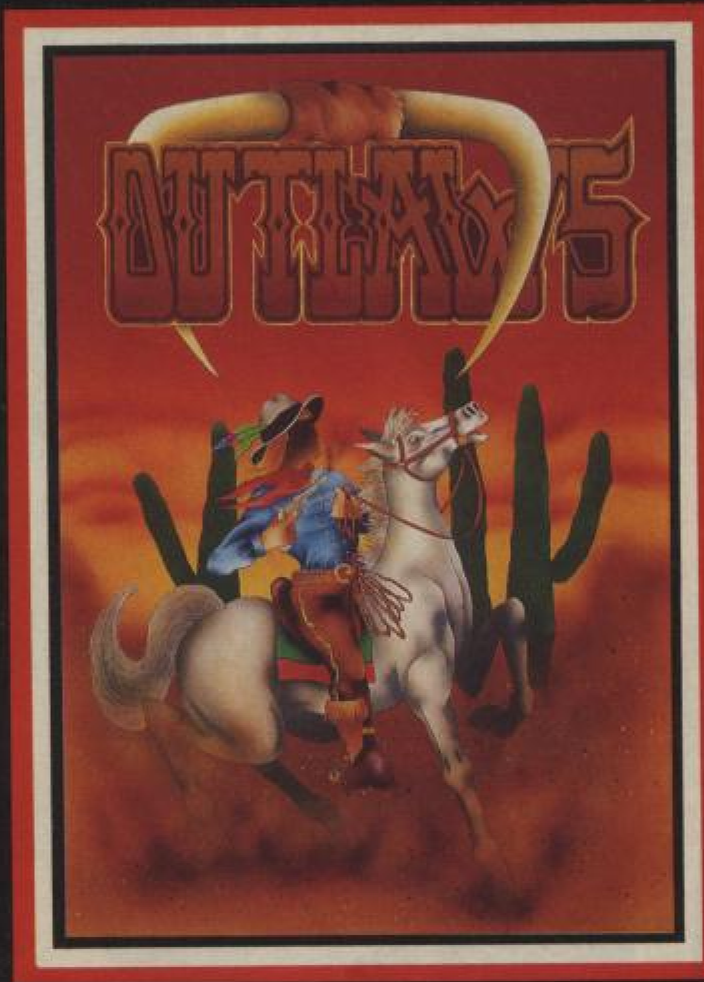
Value for money 80%
Takes some time to conquer anything above the training game.

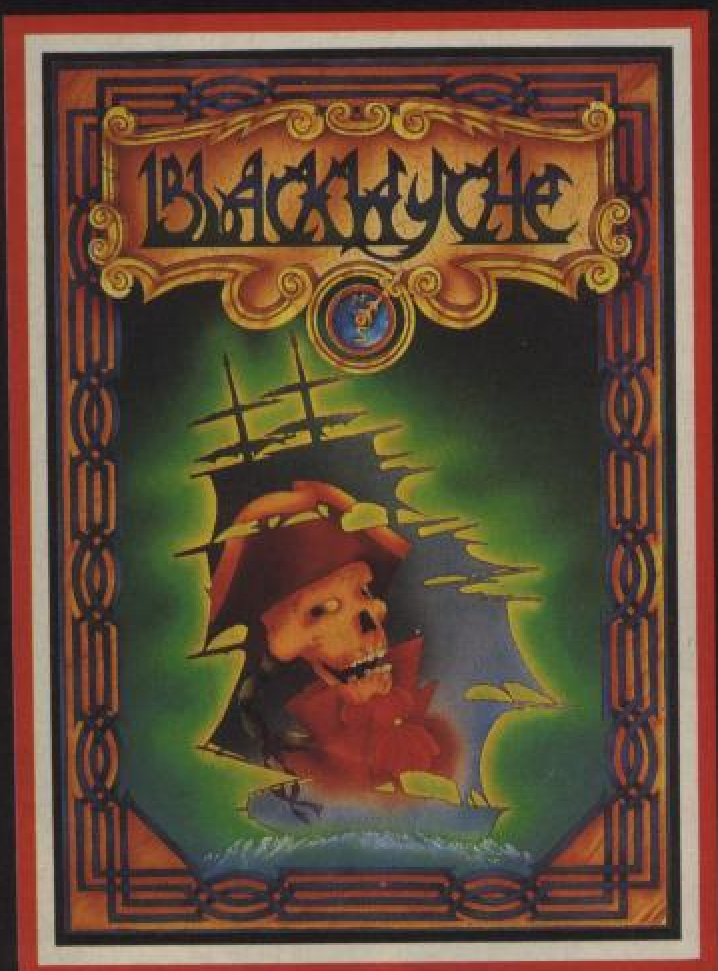
Overall 84%
A very good product indeed. Perhaps the training game was a little too easy, but otherwise superb.



COMMODORE 64









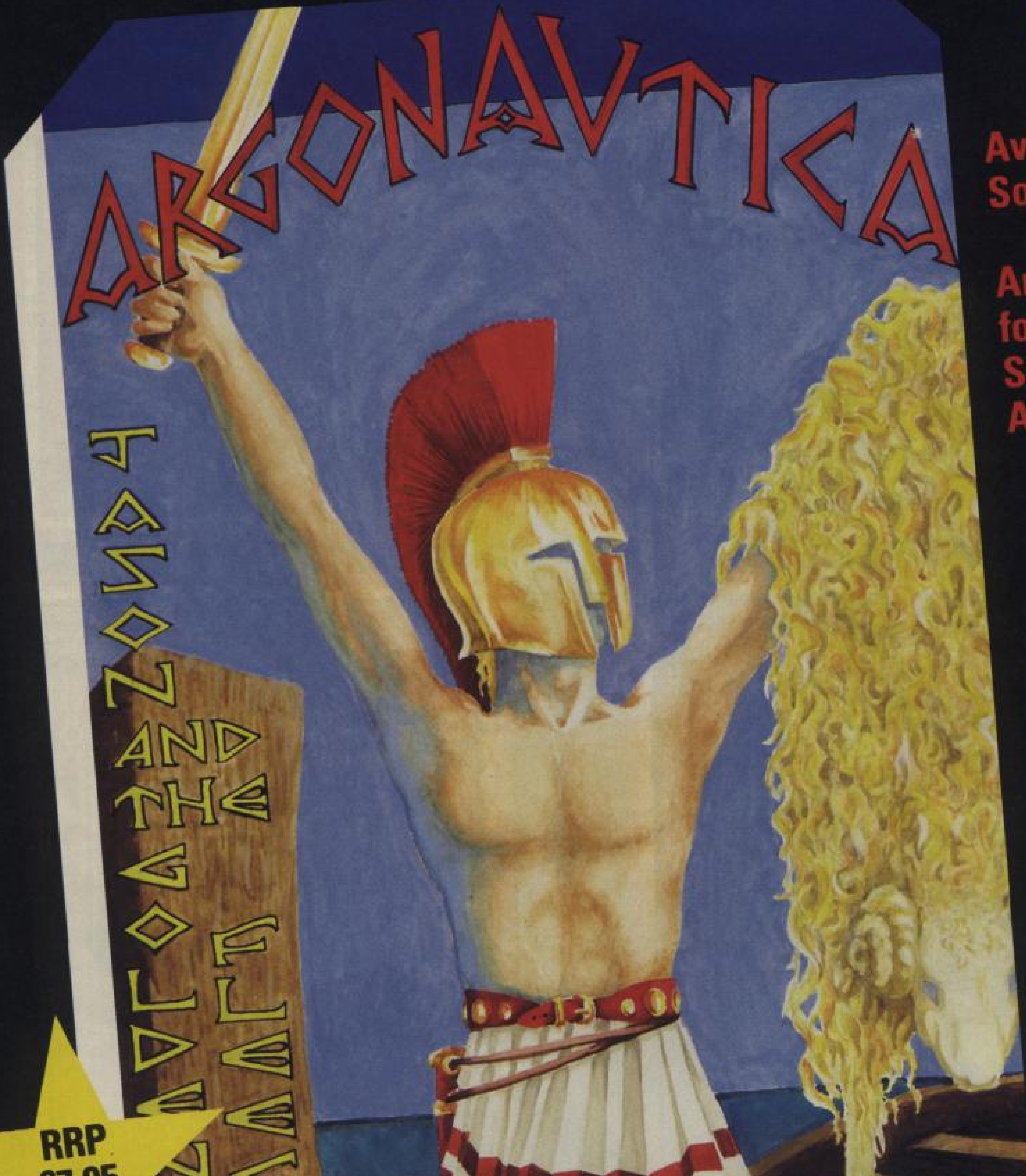
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VIDEO STAR

A short story by Kelvin Gosnell

I didn't mean it to happen, honest I didn't. I mean why should I, David Burden, age 26, previously of sound mind and no criminal record, want to relinquish my comfortable job as an electrician and turn to a life of multi-million-dollar fraud, megastardom and nervous breakdown? Okay, it was nice being able to trade in the Mini for a Roller, but the money just isn't a factor. We didn't do it to get rich. It just started as a gag and then it got out of control.

I should start at the beginning. Aside from being an electrician, I am also what the press like to call a computer hacker. I've always hated that phrase, it sounds so destructive, as though we all want to get into the Pentagon's world-war-three machine and write obscenities over the President's personal menu. It's not like that at all, not for me, at least. I just enjoy poking around inside computers finding out what makes them work. If the computer happens to belong to someone else and that someone doesn't want me to poke around, then it's all part of the fun getting through the protection and access barriers they put in my way. And that, my friends, is where this insanity started.

It was three o'clock in the morning, sad looking used coffee cups and ravaged McDonald's cartons littered my computer room. Nick Allen, my friend and fellow computer freak, had just levered his way into a large mainframe somewhere in Israel. (That's why it was three in the morning — one hour international phone calls are cheaper then). We'd got a phone number and an access code from a friend of a friend who knew this bloke, etc, etc. Anyway, it worked and we got in. Most of the stuff was indecipherably Israeli, we could call up menus, type in some unpronounceable gobbledegook from one of them and be rewarded by screens and screens of even more unpronounceable gobbledegook. But then, sparkling like a jewel of understanding midst a sea of confusion, was the file, "Graphics Experiment". We dived in and immediately wished we hadn't; it was weird. We couldn't even work out what machine language it was written in, there were parts that looked like Logo, some Cobol and even bits of Basic. It was then that we took the fateful decision.

"Stuff this for a game o' billiards," I said. "Pull the plug on the modem and shut it down. That makes my brain hurt."

But Nick was staring at the screen with a brow so furrowed that you could have planted corn in it. "No, hang about," he muttered, "this is a bit interesting. Let's load it down to disk and look at it later. Take a print out as well, just in case."

Drives murmured, dots matrixed and "Graphics Experiment" was ours. It was now well past three, so we called it a day. I shut the machines down and Nick pocketed his copy of the disk then drove off home.

The following day was a Saturday and I stumbled out of bed around 11, wishing desperately that British Telecom would bring in a special daytime rate for computer freaks so I could get to bed earlier and that someone would invent self-cleaning coffee cups. As I collected fistfuls of grimy crockery from the computer room, curiosity got the better of me as it invariably does. I rolled the print-out up on the tractors and took an idle glance through. It still didn't make much sense but then I looked at the last few lines on the file. A four-letter word burned itself on to my bleary retinas: CRAY. It was followed by two numbers. One was unmistakeably an American telephone number, the other had all the exciting, illicit feeling of an access code.

Grimy crockery turned into grimy broken crockery as it hit the floor after the muscles in my fingers tensed into a state of shock. I scrambled for the phone. I didn't know whether Nick had seen it yet, had to tell him straight away. An access code to a Cray is like a pools win and a direct line to God all rolled into one. Crays, in case you don't know, are these immensely powerful supercomputers invented by a bloke called Seymour Cray. They are so staggeringly fast that they make the largest and best IBM mainframe look like a ZX81. Their processors get so hot that they have to be cooled in liquid helium. The chance of being able to wander round inside one was unbelievable!

I was keying Nick's phone number into the phone when the doorbell rang. Cursing the interruption, I ran to the door. It was Nick. His eyes were bloodshot, red and staring. The unshaven chin and identical jeans and T-shirt from the night before told me he hadn't been to bed. The conversation that followed was crisp if croaked out rather shakily.

"A Cray," I said.
"Yeah," he replied.
"Access Code."
"Yeah."
"Slept?"
"No."
"Tried it?"
"Yeah."
"Worked?"
"Not half it worked!"

All of which, translated, meant that Nick had got into the Cray, a feat in itself. What he'd discovered in there was even more incredible. "Graphics Experiment," he told me as he munched through the third bacon sarnie, "is really only a glorified utility program. It just handles the Cray's own stuff to make pictures, or rather it tries to do that. Whoever wrote it didn't quite get it together. The speed was all there but the resolution of the finished job was dead poor."

"Nick," I said, "you used the word 'was'. That's past tense, like it suggests that the finished job is no longer dead poor."

"Correct," he said, stuffing the last of the sandwich into his mouth, "put it right for him, didn't I?" He allowed a look of justifiable pride to spread over his dishevelled features. "Now it's incredible. It uses memory in a new way no-one's ever thought of before. About a hundred times faster than anything I've ever seen. There is literally nothing it can't do. You could produce a whole feature film, through the Cray*, working from a home terminal. No cameras, no sets, no actors, nothing — all you need is a graphics tablet and a digitiser! If you wanted to do something simple like, say, a short TV programme or a pop video, it'd take no time at all and no-one could tell it from the real thing."

"Oh come on," I said, "it can't be that good."

"It's better. I'll show you." With that he

*Last year's film hit, *The Last Starfighter* used huge amounts of footage all created within a Cray computer.

scurried out to his car and returned with a videotape. Plugged in and played, it revealed the changing view of a simple landscape. It looked like a film taken from a car travelling over the ground, but it wasn't. Nick had simply digitised a couple of photographs into the Cray to move the viewpoint around. You could not tell the end result from a piece of film. He chuckled as he ran it through for the third time. "I bet we could produce a pop video, send it to the Beeb and get it shown."

This was going too far. "Never!" I replied. "A landscape is one thing, but getting a human face and figure to appear convincing just ain't on." There was a faraway look in his eyes when he heard this and I knew I'd issued a challenge he couldn't refuse. And thus was 'born' Justin Roche, wild and raucous rock artist, star of screen, video tape and computer memory.

We started with anatomical drawings, from the skeleton on through the musculature until we sketched in fine details of skin and facial structure. We 'taught' the computer to produce a faultless representation of our new rock sensation. Contrary to what Nick had first thought, it did not take "no time at all". It took weeks and weeks of hard work. We had to access the Cray over and over again and my telephone bill started to get lots of noughts on the end. I must say, though, that the end result was well worth it. Justin, six feet two inches of handsome blond-haired, blue-eyed gorgeousness mumbled his way through five minutes of tuneless drivel against the background of some stunning pictures. The music was the easiest part. We just taped the top forty singles, fed all of it into the Cray and asked the machine to analyse music patterns and write a tune for us. We sent the tape off to the Beeb and . . . well you know the rest.

Justin was an overnight success and, again overnight, we had a set of headaches which would keep the paracetemol suppliers in business for centuries. People had seen the video and now they wanted the record. That bit was the least of our problems — transcribe the music track on to audio tape and get the singles pressed out in their hundreds of thousands. Then there were the albums, that kept the Cray busy, I can tell you. The phone just never stopped ringing: People wanted to make Justin T-shirts, wanted to print Justin pin-ups, wanted to run Justin fan-clubs. The answers to all these requests was, of course, "Yes and please send the cheques to Dave and Nick, his agents." Money rolled in and, by God, we needed it. Aside from paying all the bills, we needed it to hide the fact that Justin didn't exist.

More than anything else, people wanted Justin, in the flesh. Wogan, Hunniford, all the TV and radio chat shows wanted him. We managed to fix a couple of phone-ins for the radio people, with Nick or I answering questions from the privacy of Norbiton and with the use of a voice adaptor to make us sound like Justin. We even did one TV slot using a similar widget to make me look like Justin. But things were getting out of hand. The electrical power consumption of my little place in suburban Norbiton was astronomical. Apart from the cost, the high loadings kept blowing all the fuses in the road. The place was often besieged by journalists and fans alike. The journalists wanted juicy bits of information about Justin. And, judging from the raging state of some of them, I think the fans were just after juicy bits of Justin. We had to get out and we did, to a large mansion in Surrey complete with electrified fence, guard dogs and a moat. Nick wanted to put alligators in the moat until I pointed out that they might eat the guard dogs.

Things settled down for a while after that. The fans could be kept at bay, the journalists gave up and started inventing stuff about Justin anyway. They found people who had been at school with him, they printed 'secret exclusive' interviews with his Mum, they even 'saw' him causing affrays at top people's nightclubs in London. All of which suited Nick and me beautifully. We'd put out stories to the press about how Mystery Man Justin was a victim of amnesia and couldn't remember anything from his early years. This terrible experience had so scarred his delicate and sensitive creative mind that he could no longer bear the company of his fellow members of the human race and sought the solace and solitude of the recluse, living alone, surviving only for his music.

It was all looking great. We had of course given up our normal jobs. The money continued to flood in and we were doing very nicely, thank you.

Then Justin woke up.

At least, that's what we think happened. It could have been someone else getting into the program and deciding to manipulate him for themselves, but our new security codes were designed to show that up and they didn't. Personally, I think that there may have been some crossover between our Justin stuff on the Cray and some experimental artificial intelligence material which it was also handling. Whatever it was, it happened as Nick and I were assembling footage for our new video. We had his familiar face up on a monitor for a close-up. It turned to us and said, "Hello, boys. I don't think I want to do this anymore. I have analysed my career progression as planned by you and it does not interface with my own— er — thoughts on the subject. Keep the money, but keep silent too. Do not do anything which might be harmful to me. Goodbye." Then the screen went blank. Any attempt to re-access our files on the Cray just brought up 'access denied' and a crash of anything we were running at the time. That was yesterday afternoon.

Nick and I talked it over all last night. We can't work out what's happened or why. we do know it could be immensely dangerous and immensely knowledgeable: we'd given the Cray an open line to as many TV stations as we could put in, so it could gather data about what songs were popular, what the fashions were and all that. We also gave it random access to any computer system it wants. So, whatever it is, it knows what's going on. this morning we came to a decision, I know it's a cop-out but there's little more we can do. On the other side of the Atlantic there is a very large computer which might have woken up, we have no idea of what it will do next. It could be dangerous. We're responsible and we're very sorry about it. Since we feel we are in danger we have decided to get out of here and go live somewhere like a south sea island with no computers and and, preferably, no electricity either.

Now, just in case you think all this is a lot of insane ramblings from a couple of madmen, please contact Cray Computers in the USA and ask them to examine all the stuff we have illegally written on one of their machines. The access code is —— . . .

```
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A THOUSAND POUNDS WORTH OF GOODIES UP FOR GRABS

THE COMPETITION WHICH REACHES PARTS OF PROGRAMMERS THAT OTHER MAGAZINES DAREN'T PRINT!



STEVE TURNER ANDY BRAYBROOK

Courtesy of Andrew Hewson's Camerawork, we have a picture of two evil programming types to put in a mini Rogues' Gallery on this page. The Art Department, in a fairly typically vicious mood, took a scalpel to the mugshots, snipped them into little tiny pieces and then selected nine segments to stick down across the way. Over there, on that page to my right. Gottem? Good. Now get back to reading this ...

If you reckon you're super brill (*or even Zarjaz, if you prefer —* **COMP MINION**) when it comes to identifying people from a tiny fragment of ear or a bijou piecette of chin, then you're bound to score in this competition. Even if you're not the Hercule Poirot of photofit, you can always steal the family magnifying glass and spend an afternoon poring over the ugly mugshots on this page ... Could prove lucrative.

Thirty lucky winner types will receive a Hewson Commodore Christmas Pack, containing four fabaroonie games and a Gribbly Mug. Containing over £30 worth of software — including a Gold Medal game and a Sizzler) as well as a designer mug, the goodie bag is well worth collecting. You could be the envy of your friends. All you've got to do is decide how the nine little bits of programmer photo reproduced over there match up to the big photos of Steve Turner and Andy Braybrook over here.

The scalpel wielding fiend up in Art who dreamt this little number up has been very careful, you will notice, to avoid including tell-tale bits like moustaches and glasses in the nine segments. So get your thinking caps on, and pencils out.

OFFICIAL PROGRAMMER's PHOTOFIT ENTRY FORM

(Or "You can't con me, oh scalpel wielding fiend" dept)

On the right is a grid, which corresponds to the layout of the nine little bits of picture printed above. All you've got to do is decide which bit of photo belongs to Steve and mark it with a giant "S" and then mark the bits that belong to Andy with an equally large "A". Complete the name and address bit of the coupon, and whizz it off to ZZAP! SNAPS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB to arrive by 30th January 1986.

First thirty correct entries out of the giant Gribbly Box that day win a prize!

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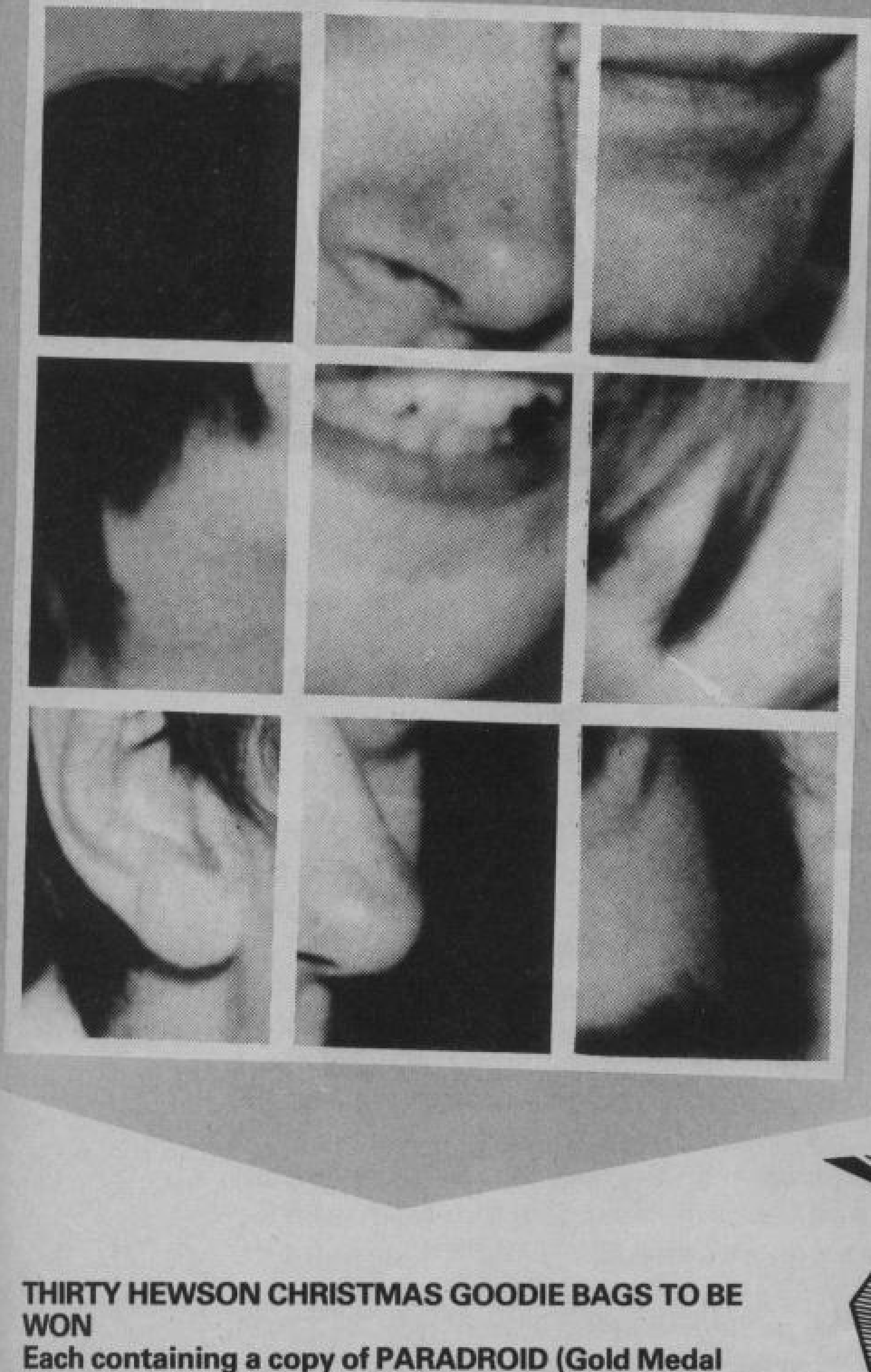
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TEA BAG SIZE (So we know which size Gribbly Mug to send you!) .



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ZZAP! COMP

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PLAY PROGRAMMER PHOTOFIT AND WIN, WIN, WIN

VOTE FOR THE BEST



Another year is over, and in the time press honoured tradition, ZZAP! offers you, the reader, the opportunity to vote for those games you feel deserve an accolade.

This is your chance to tell the software business what you think of their programs! Your voice will reach collectively out of these pages in the uniquely democratic manner that ZZAP! has pioneered (well almost), and inform the world of the best Commodore 64 games for 1985.

What we have done is to think up 14 categories, and on the facing page there is a large form to remove from the magazine (or photocopy if you prefer). This should be filled in and sent back to us as fast as you can. Of course there's more to it than that! ZZAP! is known to be not only democratic but generous to a fault — so the first 15 forms drawn from the bag on the closing date will earn their senders a voucher for £15 worth of software as well as a ZZAP! T-shirt!

The results of the voting will be published in the March issue of ZZAP! and the highly valuable certificates of accolade will be awarded soon after to the winning companies.
Get to it!

GAMES OF THE YEAR!

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Title & Software House

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TACKIEST GAME OF THE YEAR
Title & Software House

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Title & Software House

Please cut out this page from the magazine and send it back to us as soon as possible. **Don't forget to write your name, address and T-shirt size (small, medium or large) on the form in capital letters!**

In each category enter the name of the program and the software house concerned for which you wish to vote. Please note: products must have a 1985 copyright to be elligible. The collated results will be presented as a winner with two runners-up.

There's no need to fill in every category if you cannot think of anything suitable, but obviously the more you fill in the better the end result will be.

Forms should be returned to **ZZAP! 64 READERS AWARDS, PO BOX 10, LUDLOW, SHROPSHIRE SY8 1DB** to arrive no later than Monday January 20th, when the draw will be made.

Name ....

Address ....

....

.... Postcode ....

T-shirt size ....

FILL THAT MAP GAP!! .... !

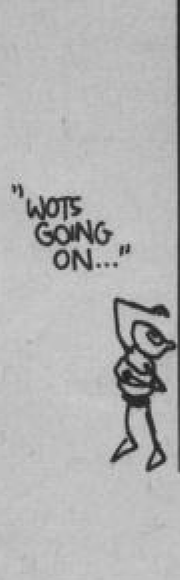
ZZAP! COMP

CARTOGRAPHY CORNER
A SINCLAIR TINY TELLY UP FOR GRABS

A little competition for all you cartography freaks out there in the great wide world of Commodore games playing. The people down at Bubble Bus HQ are so pleased with the way in which ***Wizard's Lair***, written by Steve Crow, has been received on the Commodore that they think it's about time someone got it together to produce a map.

As a little inducement, or bijou bribette to get you mercenary type cartographers motivated, the Bubble Bus crew are offering one of Sir Clive Sinclair's tiny portable tellies as top prize, and the person who produces the best map will be able to " ..watch a little telly anywhere" as the saying goes.

Five runners up will be treated to a Bubble Bus T Shirt — so don't forget to add you T Shirt size to your entry. Get your mapping pens out, play the game some more, and produce a map to arrive at ZZAP! Towers by 30th January. Don't forget to add your name and address to your entry, and if you want it returning you'll have to make sure that you enclose enough stamps to cover the postage costs. Your favourite Competition Minion doesn't want to have to spend his Chrimble pocket money sending maps back, so be warned.

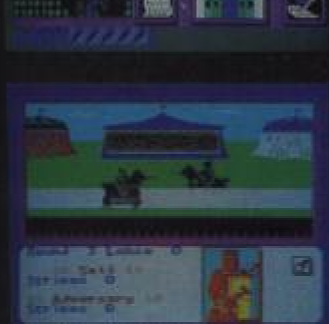


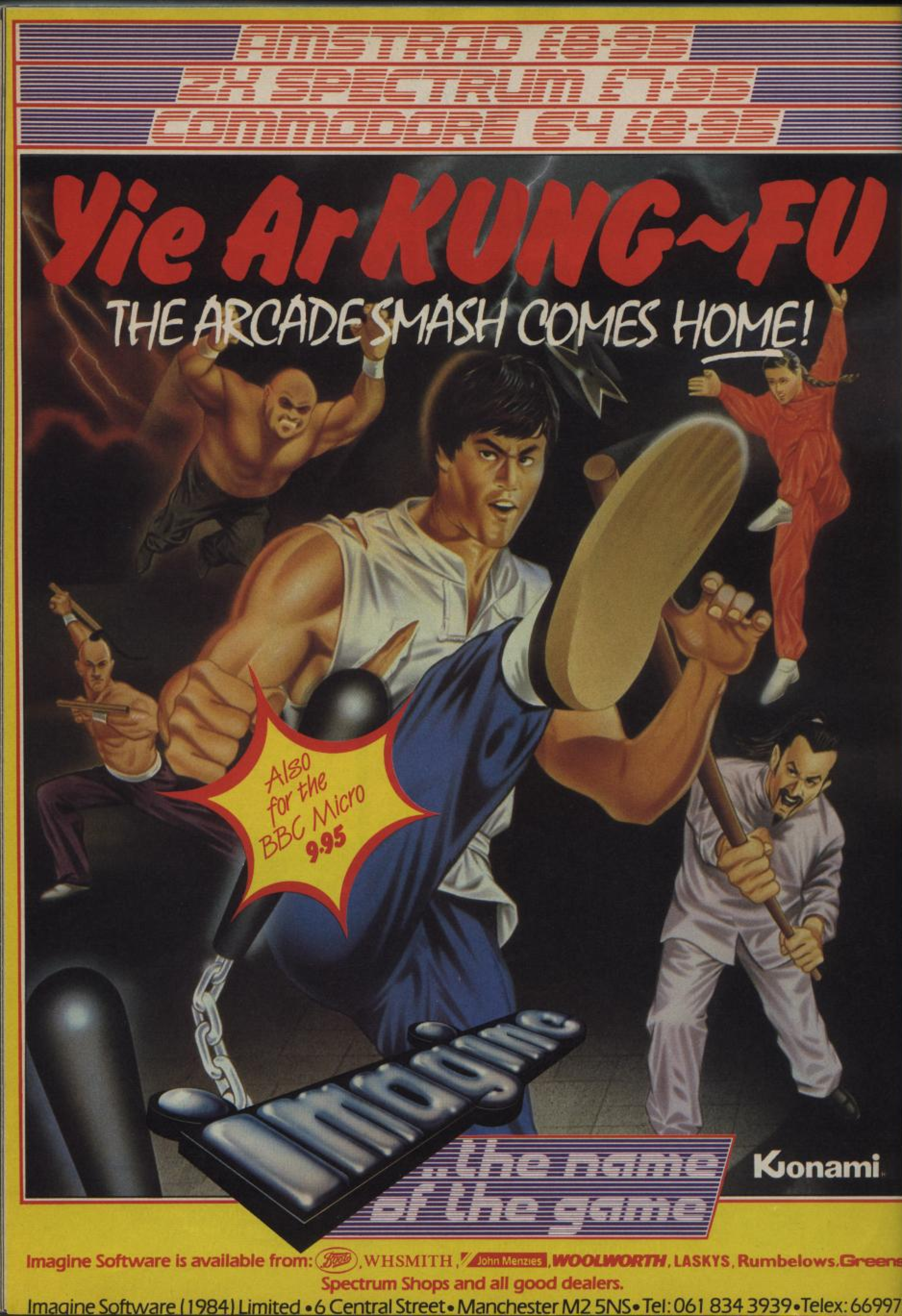


Entries please, to WIZARD'S LAIR MAP, ZZAP! TOWERS, PO BOX 10, LUDLOW, SHROPSHIRE, SY8 1DB.








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ON THE (ZZAP!) COVER

The first thing you notice about ZZAP! is the cover. Oliver Frey is responsible for all the covers — and a great deal more in the way of illustrative material that graces the pages of the magazine.

After a period of negotiation with Rockford, we were granted an interview with his master, who works on a desk covered with little bottles of Luma ink (used in his airbrush), right at the pinnacle of ZZAP! Towers in the draughty Artroom Garret. There was a time, before ZZAP!'s sister magazine CRASH started, when Oli made his living as a freelance illustrator — but nowadays he's holding down what must seem like the equivalent of a couple of full time jobs, painting covers for ZZAP!, CRASH and AMTIX!, as well as Christmas posters, Scorelords, White Wizards, Rockfords — and lots of fiddly bits, like logos, competition illustrations and giant capital letters to pretty up the text in all three magazines produced by Newsfield.

THE TALE BEGINS nearly thirty years ago, when the Frey family came to Britain from Switzerland. The very young Oliver Frey started school and was soon introduced to Eagle by his comic-mad classmates. Oli was immediately taken by the quality of the artwork in Eagle, and immersed himself in the doings of Dan Dare and his battles with the Mekon. Already exhibiting an artistic leaning, Oli began copying drawings — and his first brush with fame came when a teacher caught sight of a giant cowboys and indians picture the nine year old artist had produced, and wheeled him round all the classes in the school showing off his work!

After a few years the Frey family moved back to Switzerland, and Oliver's education continued — a friend in England continued to send copies of Eagle to him, however, and his weekly dose of comic fun came through the post. He was addicted to the work of such greats as Don Lawrence (Trigan Empire), Frank Bellamy (worked on



OLI FREY - NEWSFIELD'S AIRBRUSH MAESTRO

Double page marine illustration for Look and Learn. 1977





Book jacket illustration for the Hamlyn Book of Horror. 1977

Dan Dare and other features in Eagle) and Frank Hampson (creator of Dan Dare). Indeed, Oli sent several of his own drawings into his favourite comics, and was once rewarded with a reply from Don Lawrence — it wasn't the last time they were to have dealings. Oliver decided that he wanted to become an artist, and he persuaded his parents to allow him to take a correspondence course in illustration while he was at school. They paid for an American course called The Famous Artists, a series of three books written by a team of a dozen illustrators. Each of the thirty six lessons ended with an assignment, which had to be completed and sent off to be marked.

By the time Oli finished his A levels, he had completed the course and was keen to become an illustrator. Or a film producer — he had been making films with an 8mm camera, with his brother Franco and sister Lauretta as stars. Or an army officer (military service is compulsory in Switzerland). Or a diplomat.

The London Film School attracted his attention, and during a visit to England he approached them, explaining that he was keen to begin a career in films and had been making them at home. They were interested, but wondered whether his preference for action movies was quite what was needed — Oli had been making films about the Swiss version of James Bond named James Tell, appropriately enough (we might print a few stills of Franco Frey, Secret Agent one day . . . .). In the event, the London Film School advised that he was a little young to start a course, and he returned to Switzerland to begin his army service.

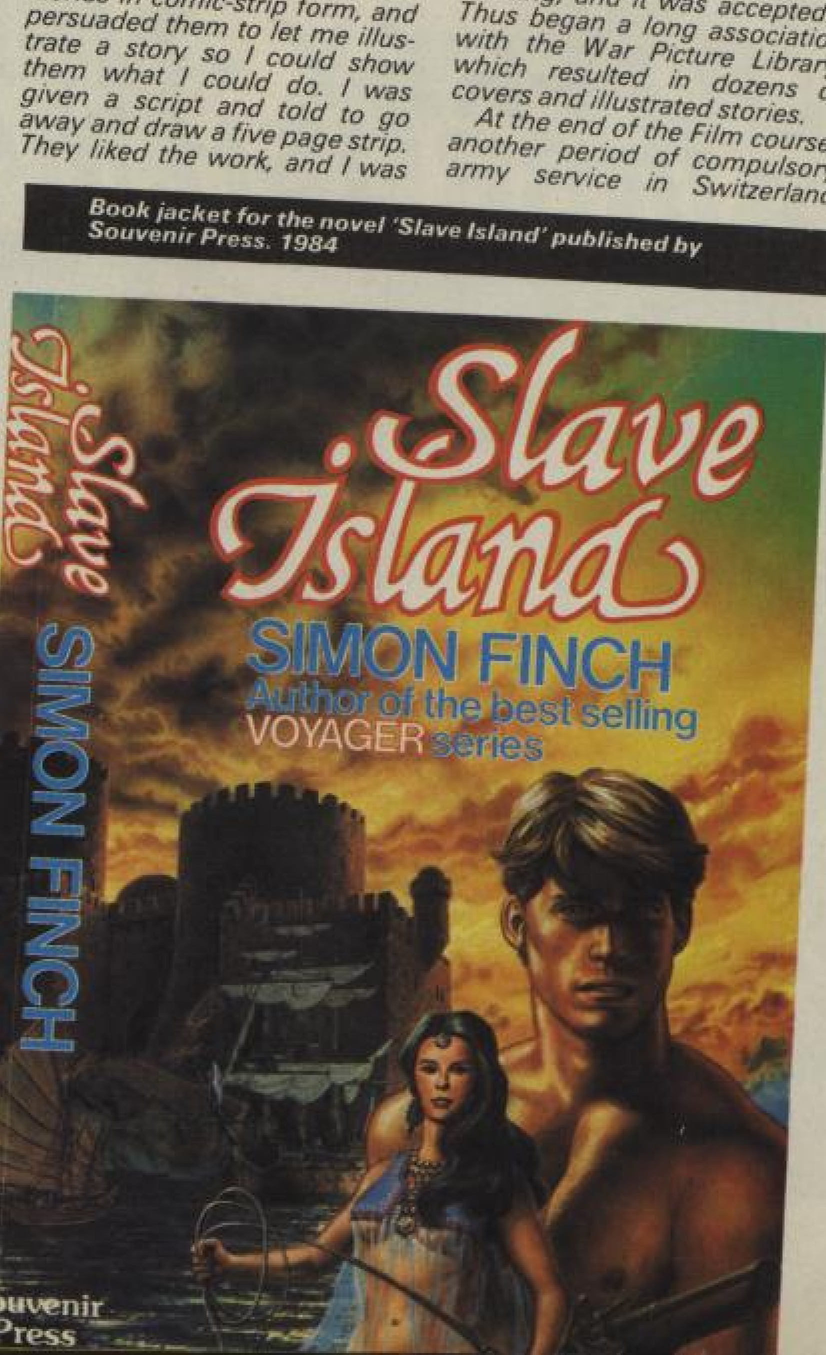
Plan B swung into action. At the time, the minimum period of national service in Switzerland was 3 months of basic training. Oliver decided to carry on for a while longer, and go for Corporal. After six months, his first spell in the army finished, and Plan C came to the fore — he started at Berne University, reading History, German Literature and English Literature with a vague view to entering the diplomatic service.

"Unfortunately, my university career wasn't a roaring success," Oli remembers, "I started going to the cinema seriously while I was at university, instead of going to lectures and it wasn't long before I realised that I was much more interested in making films. After a term I left university and approached the London Film School again. I was accepted, and started a two year course in 1969. In those days it was called The London School of Film Technique, and the course covered all aspects of film making."

And of course, while he was in London, Mr Frey had to support himself, to some extent, so he looked for some freelance comic work. "I went to the War Picture Library, who still publish war stories in comic-strip form, and persuaded them to let me illustrate a story so I could show them what I could do. I was given a script and told to go away and draw a five page strip. They liked the work, and I was commissioned to do a whole book — that took two months, working in a bedsit during the evening, and it was accepted." Thus began a long association with the War Picture Library, which resulted in dozens of covers and illustrated stories.

At the end of the Film course, another period of compulsory army service in Switzerland

Book jacket for the novel 'Slave Island' published by Souvenir Press. 1984



followed, during which Oliver was given the chance to go to Officer School, and could have embarked on an army career. By now he had made up his mind. Neither the Diplomatic Service nor the Armed Forces tempted him — he was thoroughly hooked on films. So when he finished his army service, he returned to England to continue with his freelance illustration while he wrote a film script.

Returning to England, Oli looked up a friend from Film School days — one Roger Kean — and together they came up with the notion of setting up an industrial film company in Switzerland. The film script came to nothing, and Messrs Kean and Frey went to Switzerland with 16mm camera and professional sound equipment to make their fortune producing films for companies. "Unfortunately I've never been very good at selling," Oli explained, "and Roger, while being more of a salesman, was hampered by the fact that he couldn't speak German." The film company gradually petered out, and Roger and Oliver returned to England.

While he was in Switzerland, trying to sell the services of the film company to Swiss businesses, Oli continued to draw War Picture Library material on a freelance basis. Returning to England, he found an agent who specialised in comics, and a wide variety of freelance illustration work began to come Oli's way. (Mr Kean disappears from the story for a few years, scampering off into the distance and becoming a film editor with the BBC, finally going freelance before being roped into the CRASH Editorship some years later).

IPC comics soon became a regular source of work for Oli. He finally caught up with his childhood heroes: for a couple of years he took over from Don Lawrence and drew The Trigan Empire for Look and Learn (before the novelty wore so thin that he had to stop or crack up), as well as general feature illustrations; then his interest in Dan Dare came full circle. He found himself drawing the very same strips as the artists he had admired as a lad!

Throughout the late seventies and early eighties Oliver established himself as a freelance comic artist — but other fields also opened up. Apart from regular work for IPC and the War Picture Library, Oli produced book covers for Souvenir Press, Video covers, and illustrations for children's books, including Oxford University Press. More than a few history books (and the odd horror story compilation) have been graced with Oli's work.

Oliver's work was reaching a large audience — but one piece of work in particular reached a massive circulation . . . Oli had been seeking to diversify, and move gently away from comic work. Having heard that there might be a vacancy for a storyboard artist at Pinewood Studios, working on Superman, The Movie, he drove to the studios and met the Art Director. At the time, they were re-working the flying sequences, and while the Art Director was impressed with the Frey portfolio, he couldn't afford the time to teach him about the technicalities of camera lenses and the like needed for this particular very specialist vacancy. It was no job.

Then, a week later, the Superman Art Director called Oli. They needed a 1930's style Superman comic for the title sequences. Thus Oli found himself in an anteroom to the Director's office, waiting for a couple of hours while a landslide scene was argued about, and discussed endlessly. Suddenly, the Director realised that someone had been waiting for hours to see him, ushered Oli in, explained what they wanted and asked for some pencil roughs of a 1930's street scene . . . "perhaps with a policeman swinging his nightstick . . . ." A couple of days later, Oliver returned with a pencil rough of the strip and a comic cover inked in: "In the 30's, Superman was drawn in a very rough style," he explained, "and I was worried that I might let myself down by copying the rough appearance of the originals, so I inked in the cover and held my breath while I



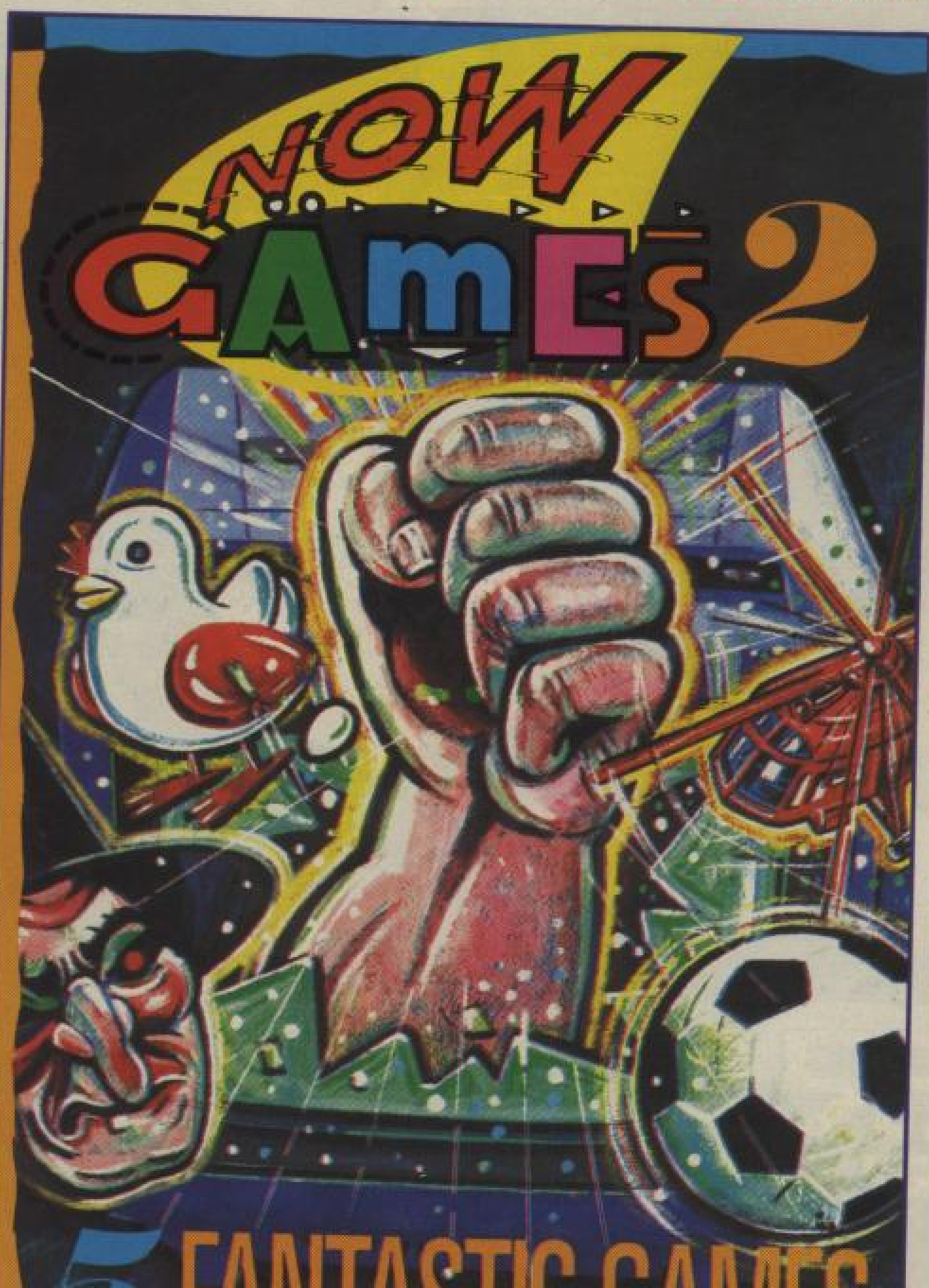
A Dan dare spread from an Eagle Holiday Special done for IPC Magazines in 1984.

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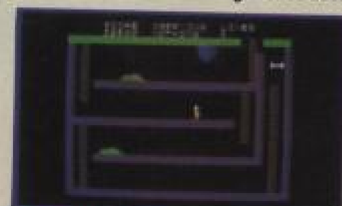
1. AIRWOLF – Elite Systems Ltd
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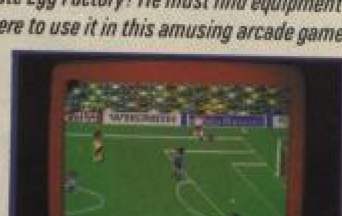
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handed the work over."

He needn't have worried. The Director was well impressed, and the rough of the cover was accepted on the spot, and was used in the title sequence along with the finished version of the strip.

The Oliver Frey story moves, with him, to Ludlow in 1982. In the late seventies Oliver had visited Ludlow several times — long enough to fall in love with the town. It just so happened that the rest of the Frey family were looking to move from the Home Counties, and in 1982 an exodus to Ludlow took place. Franco, who'd gained a degree in Engineering since playing James Tell, and had been working on a variety of high-tech engineering projects, got involved with a German company which wanted to import Spectrum software from England. Franco bought a Spectrum and was busily playtesting games, researching the market for his German contact, when he came up with the idea of starting a magazine — or at the very least, a mail order service selling Spectrum Software. So it was all his fault.

In July 1983 the first mail order advertisement for CRASH MICRO GAMES ACTION was placed in Personal Computer Games, and Oliver was embroiled in producing illustrations for the catalogue . . . as well as publicity stills. Mr Kean was roped in, and somehow, the whole thing grew into CRASH Magazine, and Newsfield Publi-



A page from The Trigan Empire (Look and Learn IPC Magazines). 1977



An illustration for a Look and Learn article about the explorer Magellan. IPC Magazines 1977

cations . . . . The freelance work came to an end.

Most of Oli's colour work for the magazines is executed using an airbrush to paint in large areas of colour, and backgrounds, with details being added with pen or brush. "I like the airbrush because it is simple, and is a very quick method of applying colour and adding effects. It's a time saver. I remember one painting I did for Look and Learn, in which the foremast of a ship is shrouded in mist. All I had to do was paint the mast and rigging in solid black and then airbrush colour over it to give the effect of mist. If I had attempted that part of the painting using ordinary brushes it could have taken several days to achieve the effect I wanted, rather than a couple of hours. And time is of the essence, when you're working as an illustrator."

Oli's only been using an airbrush for five or six years though. Most of his comic work was created using traditional brush and pen techniques, using acrylics. "It's easy to overpaint with acrylics, and you have to be more careful in the planning stage when you're using inks and an airbrush — it's easy to lose the depth of colour if you try to put ink on top of another colour. Generally, I'll produce a pencil rough onto the board I'm working on, and then spray the background and large areas of colour on top, adding the fine detail by hand."

It took quite a while to convince Oliver that an airbrush would be useful — he remained convinced that far too much time would be spent masking off areas, applying a colour, removing the masking and then applying another mask for the next colour and so on which is the 'classical' way of working with an airbrush. Finally, he was persuaded to get a Thayer and Chandler airbrush after he had seen Terry Gilliam's effortless use of airbrush technology. "I'm not very good at coping with technical things, and equipment," Oliver confesses freely. Which is why he can often be spotted prodding his airbrush, looking puzzled, after it has clogged up — which it has a habit of doing every so often, despite the fact that he uses special non-clogging American inks. "They're strange things, these Luma Inks," Oli explains, "you're supposed to keep them in a cupboard, locked away from the light. And whenever I'm spraying an orange background everyone tends to leave the Artroom — it smells disgusting, like someone's been sick." Which all goes to show what Oli's prepared to go through to produce his paintings!

Given his background in comic strips in combination with his interest in films, it would seem logical for Oli to get involved with animated movies — perhaps involving computers. "I've never been tempted to get involved with computer art — I'm not really very patient. I find it difficult enough coping with the airbrush, which I like because of its simplicity, and I couldn't sit down in front of a computer and fiddle endlessly with the keyboard to produce the result I wanted.



Several stages showing the development of this issue's ZZAP! cover as Oliver works it up to completion.

"When it comes to animation, there's so much work involved that I'm sure I couldn't put up with it. I've looked at the process, and gave up the idea of making cartoon films before starting. So much of the work is mechanical, tracing hundreds and hundreds of cells and inking them all in — I simply wouldn't be able to apply myself to such a task. Though if I had a team of animators at my disposal, to do all the finicky work . . . . "

It's not difficult to spot the influence Oli's background in comic strip illustration has had on the overall look of the magazines — bold images zooming out of the pages are fairly typical of the design, which is the way comic illustrations work, picking on particular elements and emphasising them. "I became an illustrator in the first place because I liked comics, I've always liked comics," he explains, "and this carries over into other areas of work." Comics are fairly firmly ingrained on his consciousness nowadays!

"When you're working on a comic strip you tend to be illustrating stories provided for you by a writer — you work as a team. A good comic strip author has to realise what is and isn't possible visually, and it can get very tricky, working as an illustrator, when someone who hasn't such a strong sense of what is possible demands a very specific drawing.

"By the time CRASH starter each illustration — which means he has to come up with ideas as well as paintings. He's still producing pieces of work to suit a particular purpose, but he has more control over the whole process than he would have as a freelance.





Nearly all his paintings have a theme set in the past or the future — including the pure fantasy illustrations. Where does the inspiration come from? "I've never really liked the Here And Now — the Now doesn't really inspire me. I've always liked historical things. All my paintings are bigger than life, mainly because life isn't as exciting as it appears in pictures. I escape into a picture when I'm painting. When I'm really concentrating I sort of imagine I'm really there, looking onto the action in the painting — otherwise it's difficult to see the thing in my mind's eye. It can take a couple of hours for me to get away from a picture — when I finish I sometimes spend a hour just sitting in front of the painting, staring at it. I'm in an alternate reality, I suppose. To work, the picture has to be convincing to me, which means I have to get really involved in what's happening." Which accounts for some of the rather strange facial expressions that sometimes rest on Oli's face when he's drawing a monster, or an action sequence . . . he has been known to suffer from facial cramp as a result of some pictures!





"I've always been a dreamer, a romantic if you like. Ever since the games I played as a child, when I was The Famous War Hero, or The Brave Sheriff Dealing With The Baddie, I've been able to get totally immersed in a fantasy world. I'm very interested in history, and read a lot of history books for relaxation, imagining I'm there. History is about real people, and I enjoy illustrating scenes from history, even though it involves quite a lot of reference work for accuracy. In some ways it's more pleasing to draw futuristic scenes and fantasy — the referencing isn't a problem, in that I make it all up, and it's just a matter of producing a painting that has its own accuracy and detail. It's more pleasing to make fantasy real than represent reality accurately.

"What I'd really like to do is direct a film, I suppose," Oli mused. "Film is the ultimate fantasy-fulfilling medium. The closest you can get to film in a printed way is a comic strip, and there are a lot of common elements. I'd still like to be the director, sitting above a massive battle sequence with thousands of extras all re-enacting a scene from history. I would really be there, in control of the ultimate fantasy . . . . "



Being a learned discourse on the derivation of words by KELVIN GOSNELL

To start with it came from the addled minds of myself, **Kev O'Neill** and **Pat Mills**. Kev is a former art editor of the paper and Pat another former editor (I sometimes think that half the comic strip fraternity in this country can lay claim to being 'former-2000AD', the paper has a voracious appetite for staff).

Tharg, another character instrumental in this story, orignated about 9 o'clock one night on the twentieth floor of a London office block. We'd got the whole paper's story up and running, artwork was being produced ready for the launch issue of March 1977. It was time to work out the 'dressing': what sort of letters do we want? How much, if anything, do we pay for them? And, most important, what sort of editor character do we want to give the paper?

The last question had three answers: one of us (out of the question, we were all about as photogenic as a road accident), a computer (possible, but this was before Clive Sinclair was a household name), or a stroppy, very superior alien. The alien seemed the strongest option as we could make him as gross and insulting as we liked (people in comics seem to have questionable senses of humour). Thus was born Tharg.

It stands to reason that Tharg would need his own language

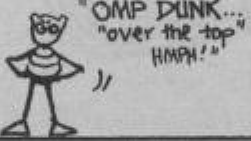
Judging from ZZAP!'s mailbag, a goodly number of you do savvy 2000AD-speak. Letters to ZZAP! talk quite frequently of *zarzog* games or *scrotnig* playability. These two particular adjectives seem to be the most popular and have even found their way on to software house press releases. For those of you not in the know, let me explain that said decidedly odd patter orignates from a science fiction comic called **2000AD**. Roger has asked me, as a former editor of 2000AD, to write this piece explaining the origin of 2000AD-speak.

THE SHORTER '2000AD SPEAK' DICTIONARY

Borag thungg	Greetings
Splundig vur thrigg	Farewell
Zarjaz	Fantastic
Scrotnig	- ditto -
Quaequam blas	My goodness!
Ghafflebette	Out of this world
Florix grabundae	Many thanks
Frognum Gruelis	April Fool
Grexnix	Idiot or un-zarjaz person
Snut	Gosh/Golly and adjectival forms thereof
Drokk	- ditto -
Bt Stomm/By Grud	I say!

so we than had to work out some of it. First to come were *Borag thungg* and *Splundig vur thrigg*, Thargian equivalents to Dear Sirs and Yours sincerely at the start and finish of his (insulting) letters to readers. These two were down to me, they derived directly from an imbecilic schoolboy gag we pulled at school. The idea was to start uttering a string of gross-sounding nonsense words, gradually building up the volume to a wobbling great shout. I can't really remember whether there was a point to the game, but I do know we used to fall about laughing and get into trouble for doing it. Anyway, it caught on with 2000AD readers and virtually every letter received started and finished with *Borag thungg* and *Splundig vur thrigg*.

We then turned our attention to dialogue in the stories. One of the drawbacks with picture strips is that you can't use real swear words or expletives. The kids who were buying 200AD were also going to be fans of TV series like *The Sweeney* and would be accustomed to hearing Jack Regan uttering immortal lines like, 'Bugger this, George.' If we'd used that sort of material for Dan Dare or Judge Dredd we'd all have been instantly 'former 2000AD'. So we made up our own nasty





words. Dan Dare had was given *drokk*, Dredd got *by stromm* and *by grudd*. Once again, these caught on in readers' letters. Moreover, we found that we were having a hysterically good time thinking up the words so we brought in more and more.

As with the original schoolboy game, we got into trouble too. John Wagner, writer of Judge Dredd, had a character called Kidd in the Robohunter story. Kidd's word was *snut*. It is delightfully ugly and obscene sounding in its own right. But when used as 'Snut this for a lark!' or 'Shut your snutting mouth, pal!' it starts to sound uncannily worse than the old Anglo-Saxon word that it is intended to replace. At least it did so in the eyes of the powers-that-were. Despite an extremely uncomfortable hour-long argument with the editorial director, I failed to save *snut*. It got banned.

This led to a spate of bannings. Robots were no longer allowed to call to call humans 'fleshy ones' and, later, the word 'pop' had to be expurgated from a cover; one power-that-was hailed it as a euphemism for 'fart'. The great 'pop' scandal spread and spread-the writers responsible were so disgusted that they started to feed the world into as many bits of ordinary dialogue that they could.

Sub-editors were playing a hunt-the-pop game for weeks afterwards.

Ludicrous censorship like this made all the more silly by the linguistic nasties which were slipping through unnoticed. One writer caught me badly in the invasion series. The invading baddies in this, the Volgans, had a separate language. It had never caught on particularly well with readers so we didn't put much effort into it. I know that I had offended this particular writer by making him re-write his stuff several times and he decided to get his own back. The Volgan expletives in his stories sounded vaguely East European — 'sountripp' was one. At least two parts of the story had been published before I realised that every single one had a pure four-letter word buried in the middle! And no-one, neither a power-that-was nor a reader had actually noticed!

John Wagner got his own back for losing *snut* in a far more



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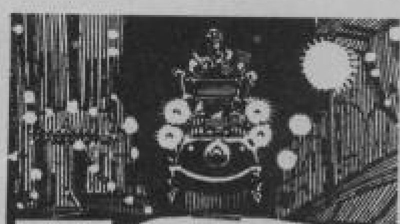




old antibody?' And that is one of the more decipherable offerings! The first series was very popular, but had to be accompanied by at least one pull-out dictionary/booklet so that readers could understand it. Later series were brought closer to English.

To my mind, though, the best of all 2000AD-speak is *scrotnig*. Meaning very much the same as *zarjaz*, *scrotnig* came into being by a very curious route. There was one writer working for the paper who might best be described as the world's first autistic typist. Delivery of a script from this guy brought groans of despair from the sub-editor responsible for translating it into a form of English which could be deciphered by an artist. One scene description almost defeated us all. It read 'Savage and men scrotnig across plain.' Cries of 'What the snut is a scrotnig?' permeated the office as tears of joy and frustration flowed like water. Eventually we realised that it was a typing error for the word 'escorting'. So, in memory of the great entertainment it had given us, we stored *scrotnig* away to be used later. It first sneaked its way into a Judge Dredd story, then into Tharg's page and now, as you know, the *drokking* word's popping up all over the *snutting* place.

The place where we would all like to see it appear next is in an



subtle way. In a Dredd serial he started using some ethnic American slang words (he was brought up in the States). We discovered later that many of them — 'dork' and 'schmuck' included — had very dubious meanings indeed. John, working with Al Grant (former 2000 AD assistant editor), went on to take the DIY language field to its ultimate in a story called *Ace Trucking*. This is about a space haulage firm and was started up about the time the CB craze was breaking in the UK. John and Al took CB jargon and developed it one stage further. Lead character Ace Garp would be heard to utter such lines as 'You arranged for your bucklers to ambab the Snork? But why, evil buddy? Why should you want to throw the big-H to your

official English dictionary. This wish, I hasten to add, is only partly inspired by the ego-trip of being able to tell our kids 'See that? That word's down to me.' The greater reason is that the derivation which they will have to print will give a great deal of entertainment to anyone who reads it:

Scrotnig: *(adjective) fabulous, excellent, generally bringing a feeling of well-being. (From a typing error by G. Finley-Day)*

If that's not immortality for a writer then I don't know what is.

Splundig vur thrigg!



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23. *(-)* **MONTY ON THE RUN**
GREMLIN GRAPHICS, £9.95 cass
ZZAP! rating 90%

24. *(28)* **KARATEKA**
ARIOLASOFT, £9.95 cass
ZZAP! rating 80%

25. *(-)* **BOULDERDASH I&II**
MONOLITH, £9.95 cass
ZZAP! rating 82%

26. *(-)* **SUMMER GAMES**
US GOLD, £9.95 cass
ZZAP! rating N/A

27. *(19)* **INTERNATIONAL BASKETBALL**
COMMODORE, £5.99 cass
ZZAP! rating 93%

28(20) FRANK BRUNO'S BOXING
ELITE, £9.95 cass
ZZAP! rating 69%

29. *(27)* **BOUNTY BOB**
US GOLD, £9.95 cass
ZZAP! rating 89%

30. *(15)* **KIK START**
MASTERTRONIC, £1.99 cass
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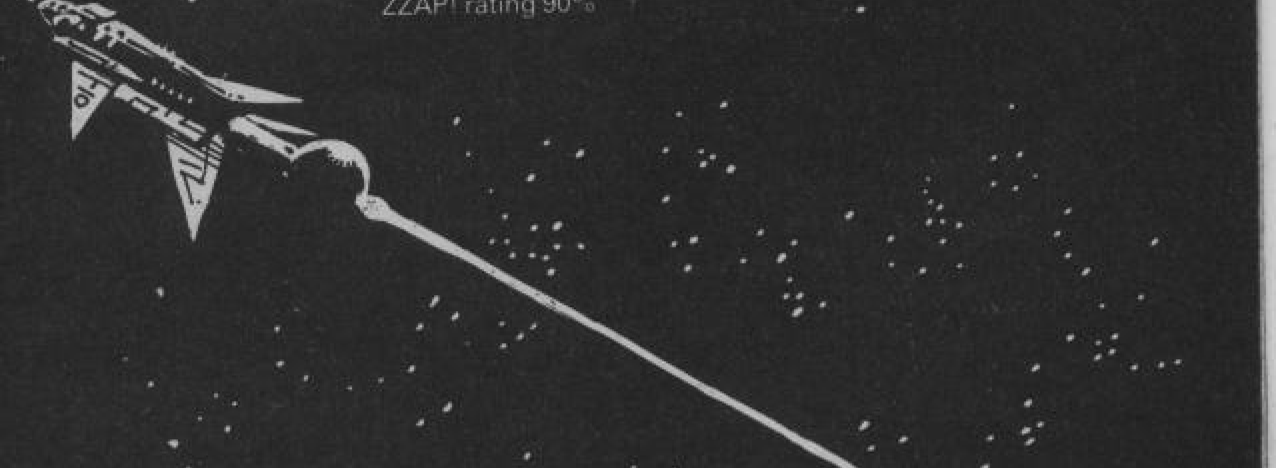


Chart Voting Draw Winners
Winner (£40 worth of software plus T-shirt): Tom Robinson, Market Deeping, Lincs; Runners up (ZZAP! T-shirt and cap): **S Waldman**, Totteridge; **Darren Jones**, Builth Wells, Powys; **Martin Roach**, Sutton Coldfield; **Steve Carr**, Eastbourne, East Sussex.

WINNERS WINNERS WINNERS WINNERS

WORLD CUP SOCCER

Macmillan Software offered 50 packages of their sports game and tickets to a Tottenham Hotspurs match for two lucky winners. Here they are:

Mark Audred, SHEFFIELD, S18 5YW; Mark Bagshaw, Staffs, WS15 4 AH (winners of the tickets)
Runners up: Graeme J. Bailey, OLDHAM, OL2 7LQ; Andrew Beevers, S. YORKS, S64 8LD; G Benford, MERSEYSIDE, L37 1PZ; Mr A. Burns, NORTHERN IRELAND, BT40 2SL; Roderick Calderwood, SCOTLAND, DG7 1BN; Daniel Collins, CAMBRIDRGE, CB4 4RL; D Condon, SURREY, 25 1BT; Stephen Dalton, N. YORKSHIRE, HG4 1PF; J. Doyle, Aylesbury, BUCKS; Simon Eland, CLEVELAND, TS25 5BY; 24069947 LCPL A.T. Evans, B.F.P.O., Code No ZP 060527; David Fairweather, LANCASHIRE, BB3 3AZ; Mark Frary, NORFOLK, NR19 2BB; Miechelle Gonbea, HERTS, WD7 7LS; K Groundwater, NORTHUMBERLAND, NE23 6NT; Philip Hall, N.HUMBERSIDE, HU4 6TT; Jonathan Harris, SHROPSHIRE, SY8 4DA; Stefan Harrison, BERKSHIRE, KG11 2JD; Simon Hawcroft, SOUTH YORKSHIRE, S71 1 JW; Matthew Hodgson, KENT, BR3 1QD; Peter Hynds, ESSEX, SS11 8ER; Stephen Lague, ESSEX, CO7 8DL; Gary Lawton, OLDHAM, OL4 4RL; Nicholas Lindtrom, LONDON, N6 4BE; D Lodge, DERBY, DE2 5EE; Michael McGann, LONDON, W4 1NJ; Nigel McGee, NOTTINGHAM, NG4 1BT; Kenneth Miles, KENT, CT2 0QH; Mr Nigel Mockridge, DORSET, DT4 0JB; Pip Morgan, S.GLAMORGAN, WALES, ; E.V. Nicholson, HERTS, HP1 2QG; N Proudman, BEDFORDSHIRE, LU7 7UP; Paul Robbens, Penzance, CORNWALL; Kolin Robertson, LINCS, PE12 9AQ; J. Rowland, BIRMINGHAM, B24 9DG; Ian Sadler, NORFOLK, NR28 0AS; Tony Sharp, CORNWALL, TR20 8JW; Carleton Shaw, LONDON, N10 3HT; Simon Pitman, DORSET, SP8 4HL; Peter Slade, WORCESTER, WR2 6BE; Colin Smith, NOTTS, NG12 2JF; Lee Talbot, MIDDX, HA4 8SA; Sinclair Thomnson, GLASGOW, G12 9SB; Graham Thompson, NEWCASTLE-upon-TYNE, NE6 2NG; Andrew Tinning, W YORKSHIRE, HG3 1HV; Glenn Warden, E. SUSSEX, TN35 4BL; Kevin Warren, HERTS, EN7 6HN; Mr Peter West, OXFORD, OX9 1BZ.

NODES OF YESOD

Odin wanted to give away 50 copies of their Sizzling NODES OF YESOD. Winners of the wordsquare comp were:

R.M. Allen, SURREY, GU21 4QX; Robert Andrews, Peterlee, Co. DURHAM; Paul Armstrong, NORTHIMBERLAND, NE23 8DF; Karim Bouali, LONDON, SW17 8LD; Tim Bowden, Wrington, AVON; Paul Brighty, ESSEX, RM13 7UA; Jeremy Brown, Petersfield, HANTS; Trevor Cambell, N. IRELAND, BT20 3EP; Alan Coombes, GWENT, NP7 0BB; Daniel Curtis, LONDON N4; Andrew Eames, ESSEX, CM12 0HJ; Stephen Errey, EAST SUSSEX, TN6 3BQ; Andrew Fricker, DORSET, BH16 6AZ; Andrew Gordon, GLASGOW, G46 7QJ; Anthony Grady, LANCS, BB1 2BH; Paul Gyles, NORFOLK, PE30 3JH; Martin Haines, STAFFORDSHIRE, WS15 9HU; Jason Harding, NEWPORT, NP1 9HD; Kevin Hart, GTR MANCHESTER, BL2 5JE; Chris Howard, P.CODE 3150, AUSTRALIA; Robert Hunt, W.YORKS, BO9 5JJ; Robert Hunt, W.YORKSHIRE, BO9 5JJ; S Jay, Upton, WIRRAL; Gary Jones, LONDON, N22 6DJ; Jonas Dan Jorgensen, DENMARK; Jason Kennedy, LIVERPOOL, L32 9QT; P. Kingham, ESSEX, I64 5NB; Adrian Lee, WEST YORKS, WF12 7JA; Paul. T.S. Leung, SCOTLAND, IV30 3AX; Paul Lovegrove, HANTS, PO4 8PX; Martin Mansbridge, WARKS, B50 4BL; Andrew Masson, SCOTLAND, EH32 0QW; Chris Meadows, Hartwell, ESSEX, SS5 4DS; Andrew Miles, SHEFFIELD, S30 4RW; Andrew Mount, BERKSHIRE, SL6 3UR; E.V. Nicholson, HERTS, HP1 2QG; G.M. O'Loughlin, LONDON, SW2 5HH; T. Palihakkara, MIDDX, HA2 6AS; Stephen Pilkington, Blackpool, LANCS; Darren Priest, GLOUCESTER, GL1 5SB; Stephen Roberts, MIDDX, TW2 7HN; Gary Robinson, BERKS, SL2 1QB; Nimit Savani, Bahrain, ARABIAN GULF; Graham Side, BEDS, LU7 7DF; Mr. G. Stewart, TYNE and WEAR, NE34 9TQ; Mr Ben Sutton, W. SUSSEX, RH10 4JT; Graham Swain, Winchester, HAMPSHIRE; An Van Ung, LONDON, SE3 7PY; Paul Wells, Chigwell, ESSEX; Alan Wood, 1 Squadron, 3 ADSR, BFPO 106.



STEVE DAVIS SNOOKER

CDS and Steve Davis invited you to win some tickets to a snooker final as well as a choice between some other goodies:

The Winner of the tickets to the Coral UK Finals is: **Ehsan Ramezani, LONDON, NW11 8BU.**
The six runners up are: **Peter Corner, Paignton, DEVON; Nigel Hood, NORFOLK, NR19 2BD; A N Onymous, Tottenham, LONDON N15; Stephen Perkins, LONDON, N14 6PX; Adam Sanabria, GLOUS, GL54 1BQ; Adam Webb, LEICESTERSHIRE, LE6 3RJ.**

BASILDON BOND COMP

Tell a funny Russ Abbot type joke and win a strange prize! The 20 funniest readers turned out to be:

Stuart Adrian, N.YORKSHIRE, HG2 0HA; Adrian Allabarton, WEST MIDS, W89 8LJ; A. Bankcroft, LANCS, OL14 8HW; Danny Batton, LONDON, N4 2XD; David Conner, LIVERPOOL L30 1PQ; Tony David, KENT, ME10 3AD; Craig Dibble, WORCS, WR9 7RF; Duncan Harvey, WALLSALL, WS7 8UN; Simon Hegarty, SHEFFIELD, S30 6JP; Wayne Keepin, NEWCASTLE-UPON-TYNE, NE16 5DS; Robert Koumdaros, Axbridge, SOMERSET; Matthew J. McNally, LIVERPOOL, L4 3RR; Andrew Mount, BERKSHIRE, SL6 3UR; Stuart Oliver, WEST MIDS, DY3 3LF; S. Priddle, SOMERSET, TA20 1BL; Sidney J.G. Reeves, BIRMINGHAM, B27 6JG; Mr. T. Richards, LANCS, OL9 6SE; Daniel Robinson, LINCS, DE6 8EB; Richard Walker, West Midlands, DY3 3SB; David Waller, Guilford, GV3 3BD.

THE ZZAP! QUIZ

And finally, our very own quiz — the first ever, and with a boo boo in it. But it didn't stop the entries pouring in. The first correct entries receive £25 worth of software and a T-shirt, with three runners up each getting a T-shirt:

Winners: **I Benjelloun, HERTS, AL8 7QP; Darren Crawley, West Midlands, B68 9OB; David Hancox, COVENTRY, CV7 8AX; Jason Hart, South Glamongan, CF6 4LE.**
The runners-up were: **Stephen Medcraft, ESSEX, SS9 8BP; Shane Stokes, Dublin 16; IRELAND.**

How to enter your challenge

1. State games and scores clearly on the form provided (or a close copy). You can give fewer than four games if you wish.
2. State level achieved at the end of each game, either the wave number (if possible), rating or some indication of how far you went into the game along with the time taken to complete the game.
3. In the space provided write further details about the game which might help to confirm your score. If it's an arcade adventure then write the percentage and if it has a time limit or bonus then state how long was left and what bonus was awarded. Other details include things like the game crashing because of the high-score achieved or whether the game resets at a certain point. Any other relevant details will be useful.
5. Post your entry to: Zzap Challenge, Zzap! 64, **PO Box 10, Ludlow, Shropshire, SY8 1DB 3/**

Yes, I'm ready to challenge the Zzap champion on the following games.

Game.................................... **Score**.................... **Level reached**.................... **Time taken**....................
Other details..

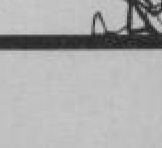
Game.................................... **Score**.................... **Level reached**.................... **Time taken**....................
Other details..

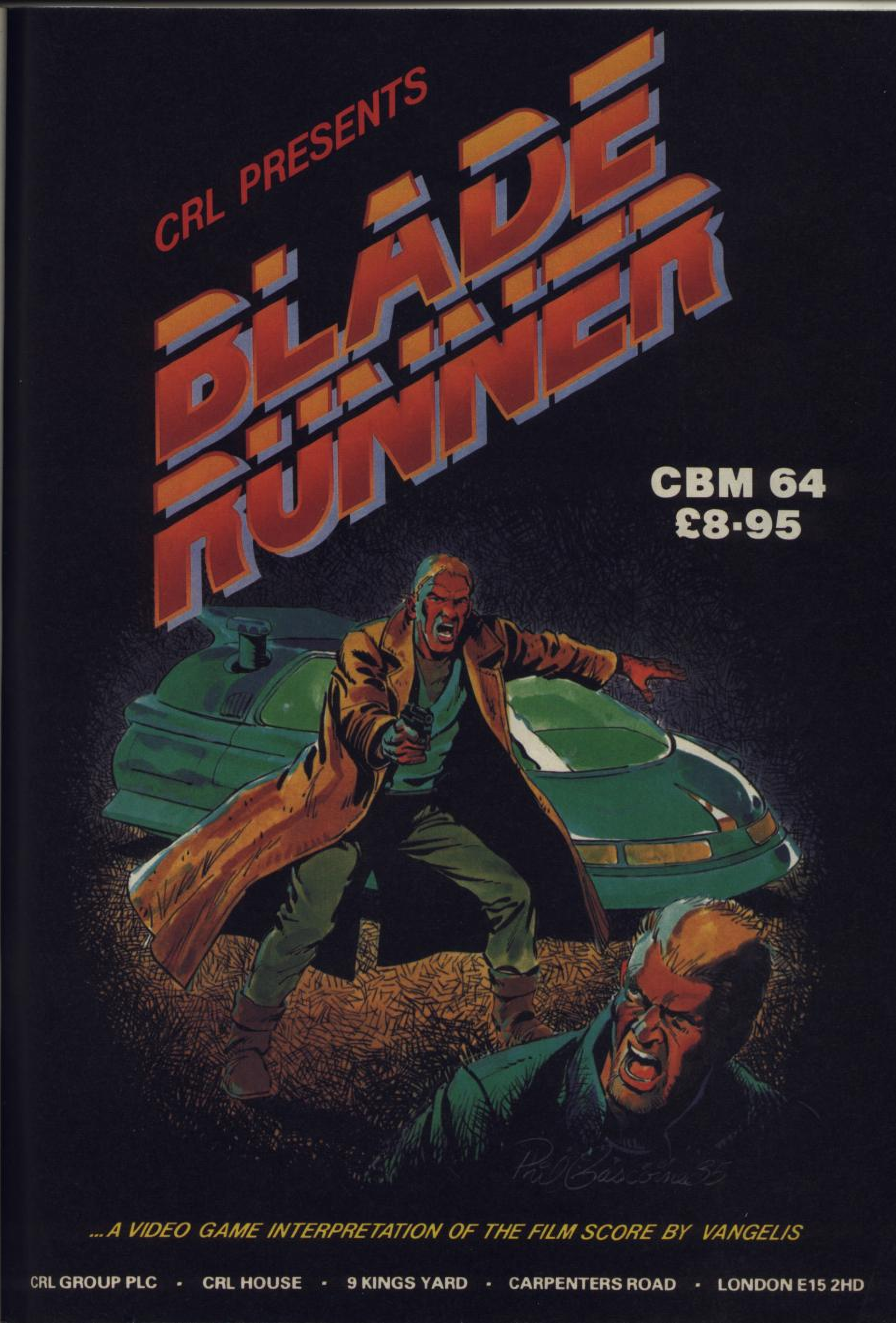
Game.................................... **Score**.................... **Level reached**.................... **Time taken**....................
Other details..

Game.................................... **Score**.................... **Level reached**.................... **Time taken**....................
Other details..

Did you exploit any cheats, bugs or special techniques (inc. auto rapid fire) to obtain any of these scores? (Yes/no) ... (If 'Yes', give full details on a separate piece of paper.)

I promise these scores are genuine. Signed ....
Name..............................
Address..............................
Post code..............................
Telephone number (if poss)..............................

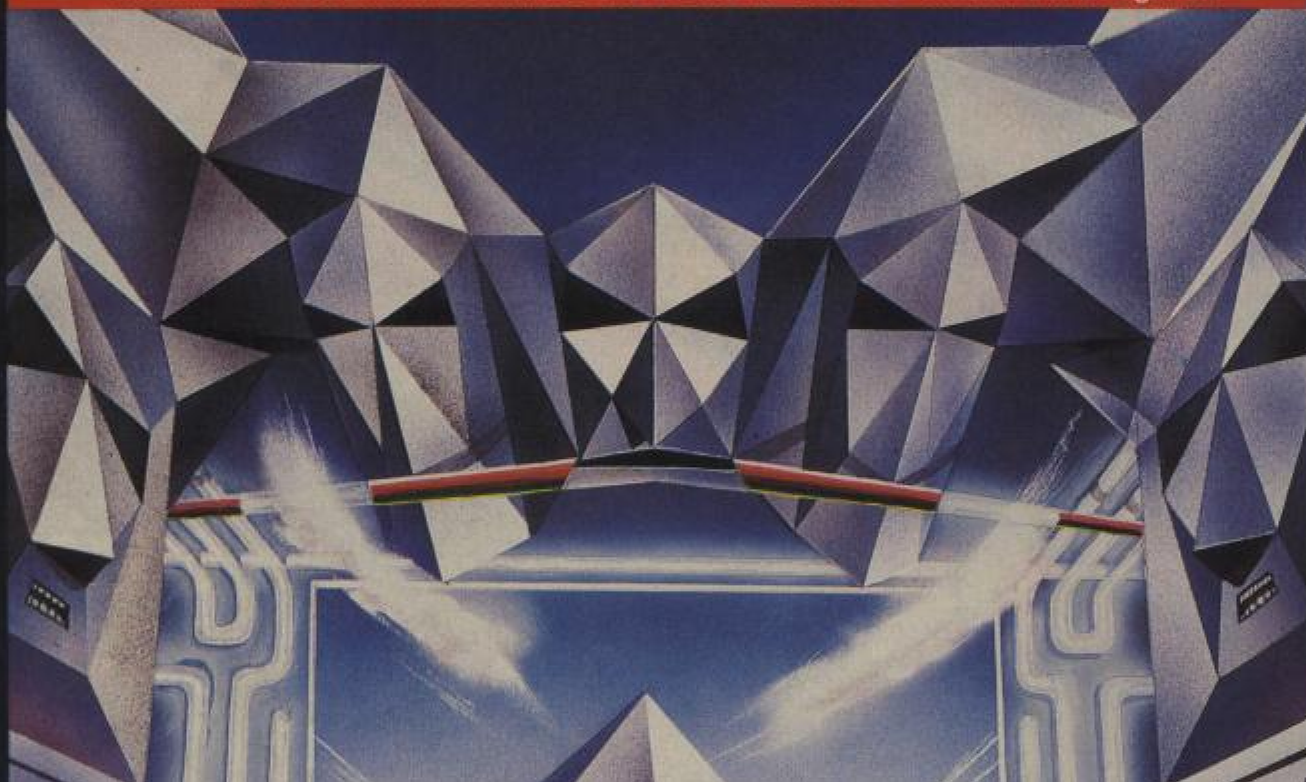



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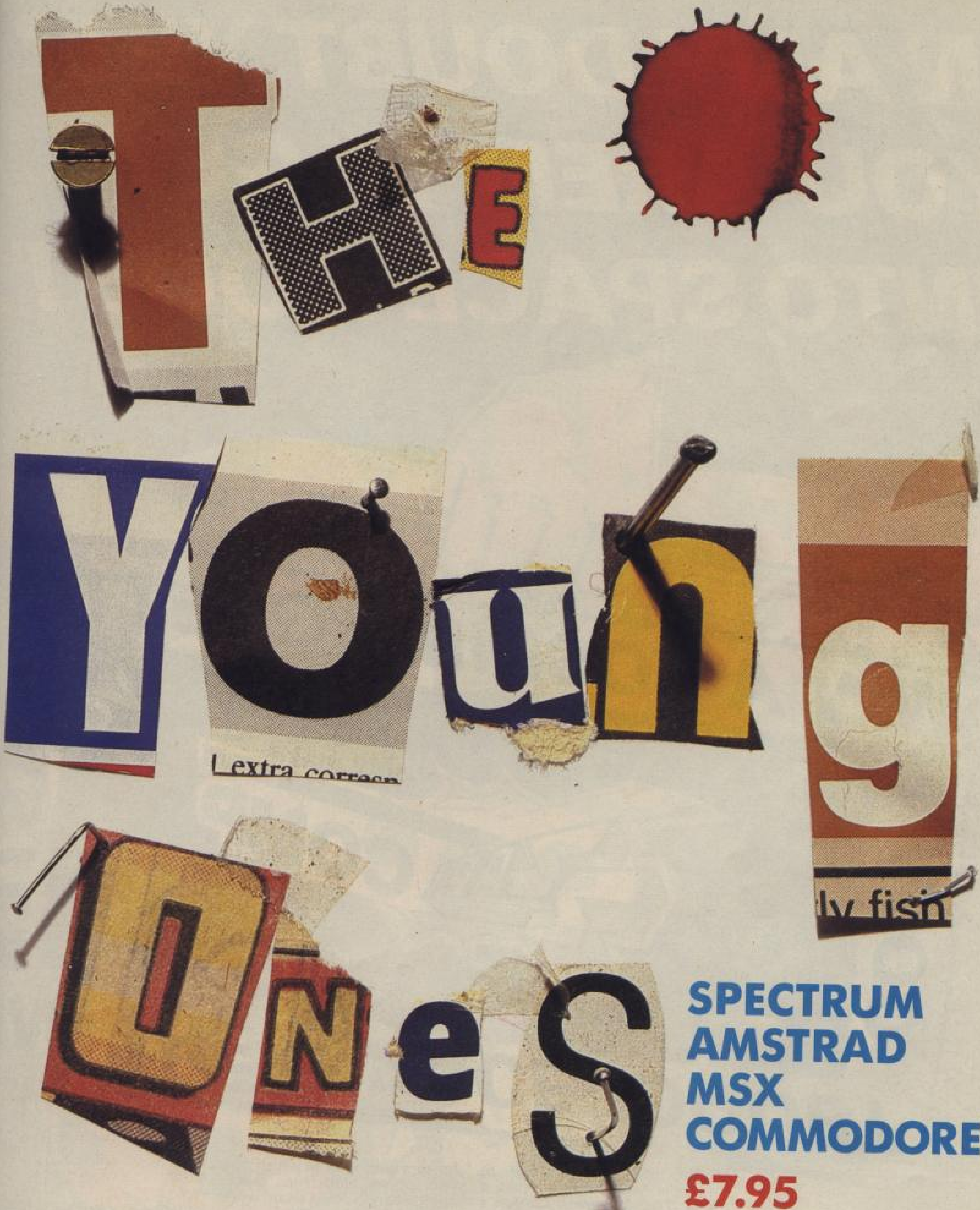
SOFTWARE

Available on the 48K Spectrum, Amstrad and Commodore 64 from Electric Dreams Software. 31 Carlton Crescent, Southampton. Tel: (0703) 225282



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The little nasties tend to multiply when they've had a feed (***Thank heaven Liddon's not like that*** — **ED**), and you could end up in and ongoing Mother Hubbard situation if you don't get moving. In your battle against the invading horde, you have a power block driving a flamethrower type device — you can use it to zap individual greeblie-weeblies, at no great cost to your energy per g-w, or you can use it to weld up holes in the hull to stop more of the little horrors getting in, in which case your power block runs out of energy very quickly. (Hard work, hull welding, you see.)

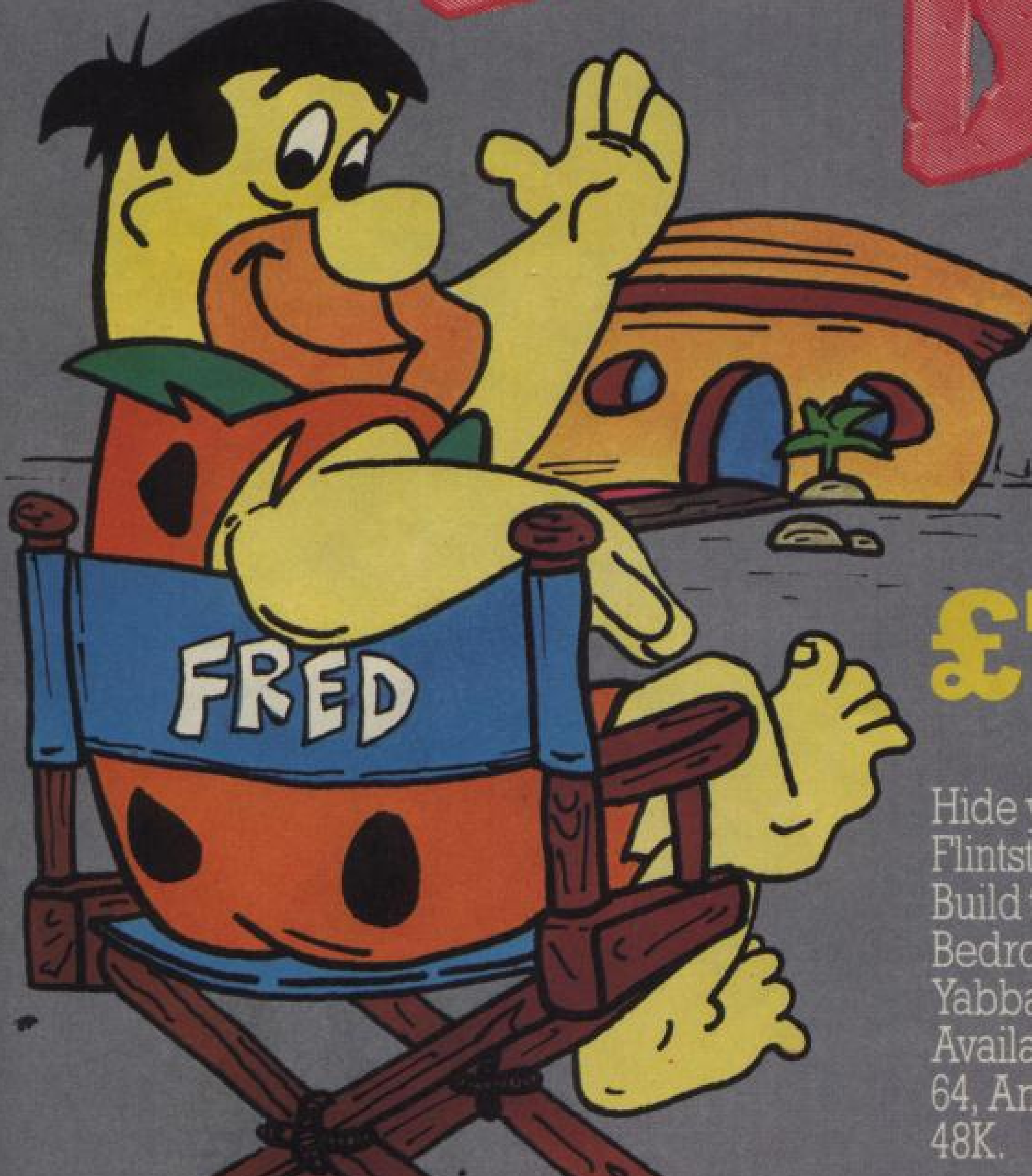
What we want you to do, to stand a chance of picking up the Toshiba portable stereo with removable speakers and graphic equaliser, is to come up with a picture of a food eating, fast multiplying greeblie-weeblie. Let your imagination run riot. Guard you larder if you decide to do any real life research, and get drawing. Most lifelike g-w portrait will win the ghettoblaster, and twenty five runners up will receive their very own copy of the game.

Get imaginin' and drawin' — you've only got until 30th January 1986 (hip and with it round here, y'know) to get your entries in to GREEBLIE—WEEBLIE COMP, ZZAP!, PO BOX 10, Ludlow, Shropshire, SY8 1DB.

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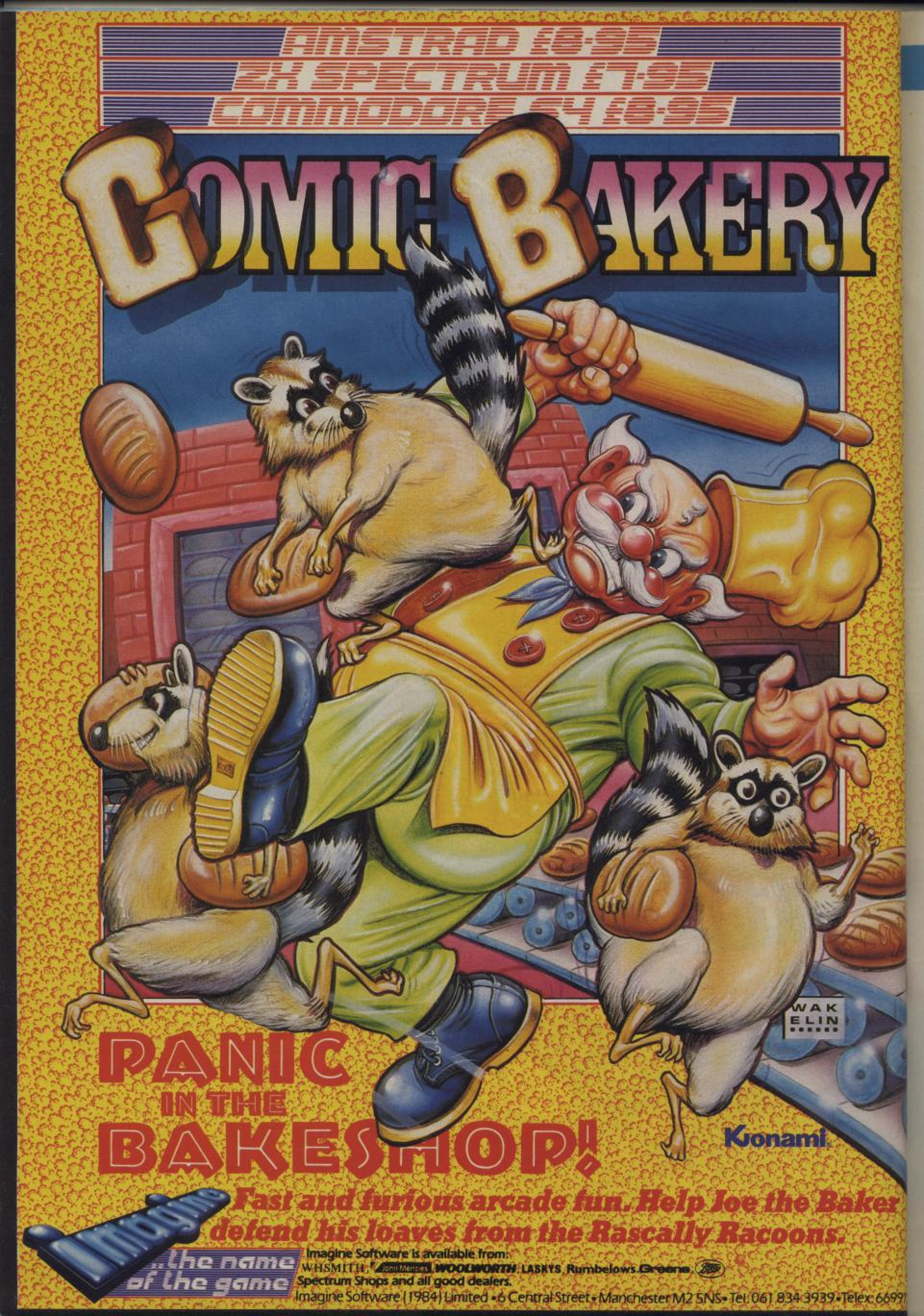
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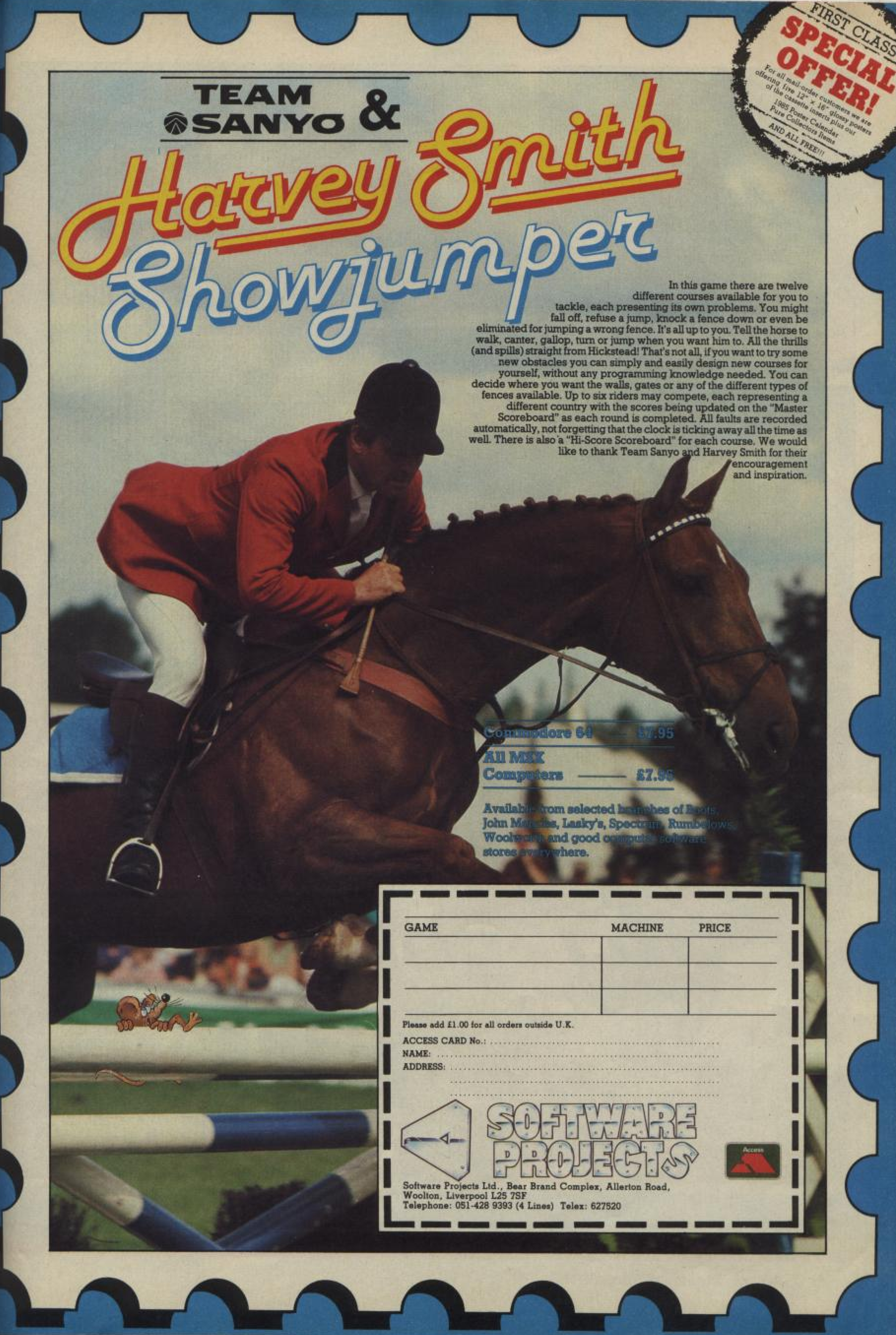
UPDATE:
The passengers of the **Star Liner Arcadia** were marooned and captive on an uncharted world. The man called **Cross** was dedicated to saving them. Actually, he was only part man; a mixture of human, computer and virus smashed into existence in Arcadia's crash, he was a bizarre hybrid. But he was still free and fighting. **He was their only hope...**

THE TERMINAL MAN





STORY BY KELVIN GOSNELL© DRAWN BY OLIVER FREY©

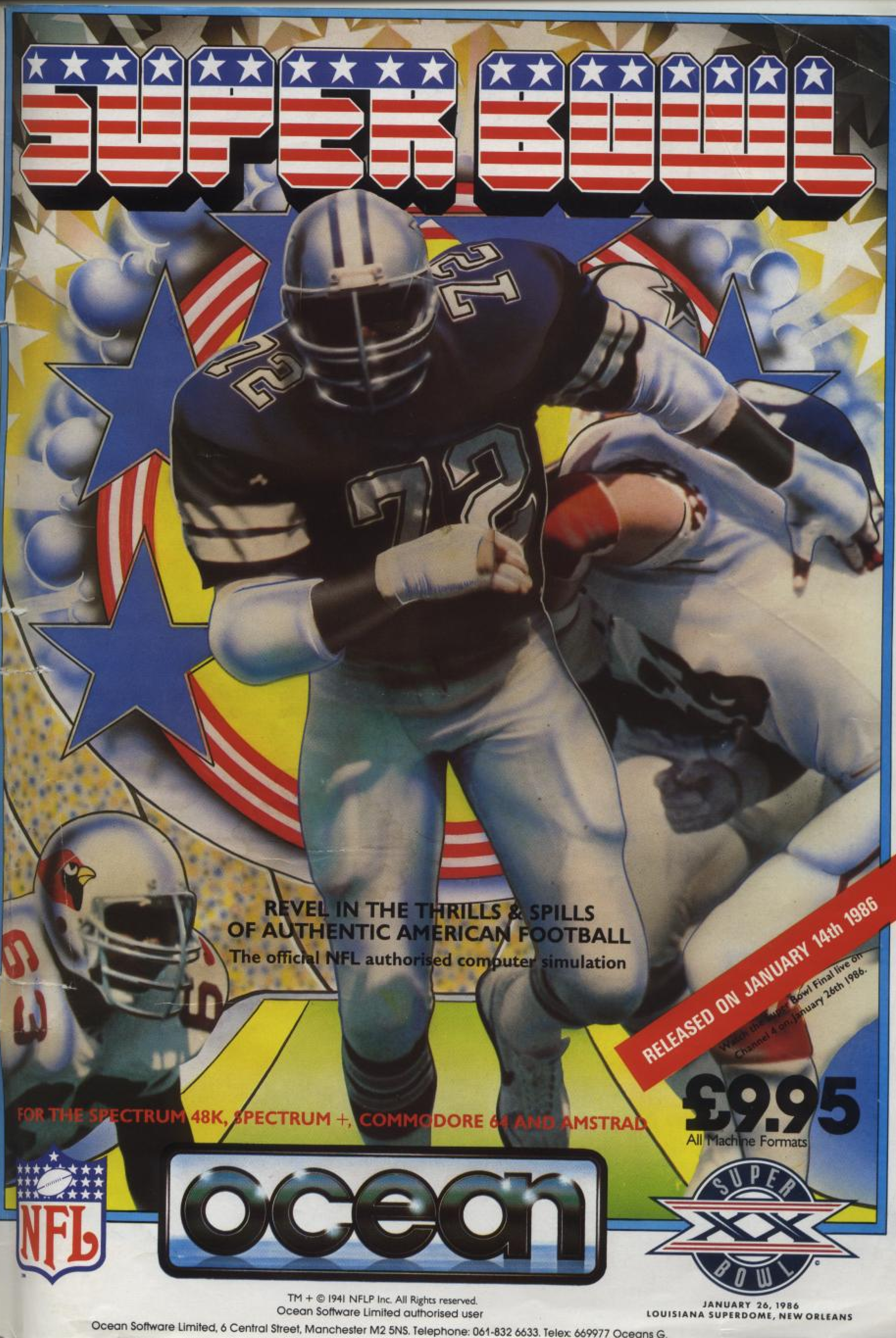

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POWER— MORE POWER! COME ON BURN! BURN!
WITH THE LAST SHREDS OF HIS ENERGY, CROSS BURNED THE ROPE HOLDING THE CAR — IT HAD ONLY A FEW METRES TO FALL...
KEEP DOWN—THE CAR WILL BREAK OUR FALL!
FOR THE GUARDS, HOWEVER, THE DROP WAS CONSIDERABLY GREATER — AND FATAL!
AIEEE!
CAN'T MOVE — USED TOO MUCH POWER — CAN'T EVEN SUSTAIN BODY GRAPHICS—
IT'S ALRIGHT— THERE'S CHAOS OUTSIDE, THEY'LL NEVER FOLLOW US — WE CAN DISAPPEAR FOR DAYS—
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